

JUNE 23, 1931

MOTION PICTURE HERALD

EXHIBITORS SCRAMBLE
TO EXPAND TV CHAIN

20th-FOX PROGRAM:

*Make Moving Pictures
And Beat the Drums*

REVIEWS (In Product Digest): KIND LADY, PERING EXPRESS, ACCORDING TO MRS. HOYLE, TWO OF A KIND, NATIVE SON, INTERRUPTED JOURNEY, GHOST CHASERS, SILVER CANYON, TWO GALS AND A GUY, OUTLAWS OF TEXAS, SECRETS OF MONTE CARLO, FATHER TAKES THE AIR

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TOPS LAUREL AWARDS!



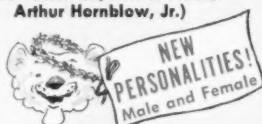
M-G-M FIRST!
 "King Solomon's Mines" Tops.
 M-G-M 4 out of first 6:
 ("King Sol's Mines", "Annie", "Father
 of Bride", "3 Little Words").



M-G-M FIRST!
 Top Female Star June Allyson.
 M-G-M has 2 out of First 3.
 (June Allyson, Esther Williams).



M-G-M FIRST!
 M-G-M leads with 3 out of First 10.
 (Joe Pasternak, Arthur Freed,
 Arthur Hornblow, Jr.)



M-G-M FIRST!
MALE: Howard Keel is First.
 M-G-M has 2 out of First 3.
 (Howard Keel, Carleton Carpenter).
FEMALE: Debbie Reynolds is First.



M-G-M FIRST!
 Joel McCrea in "Stars In My Crown."



M-G-M FIRST!
 "Tom & Jerry" (Tech.) Top Cartoons.
 "Pete Smith" Top Novelties.
 "Fitzpatrick" Top Travel.



M-G-M EXCLUSIVE!
 To Dore Schary as "outstanding
 executive leader in promoting
 public good will!"

1949: "Which company gives
 you the Fairest Break?" **M-G-M**

1950: "Which company gives
 you the Fairest Break?" **M-G-M**

1951: "Which company gives
 you the Fairest Break?" **M-G-M**



The results of THE EXHIBITOR MAGAZINE'S
 Annual LAUREL AWARDS again shower Leo with
 many FIRSTS, but his gratitude to you is greatest for
 "FAIREST COMPANY" award the 3rd successive year!

TWO TRADE SHOWS THAT BRING NEW CONTENDERS FOR LAUREL AWARDS!



"The Inspiration Behind The Up-Beat at Box-Offices is M-G-M!"

"RICH, YOUNG AND PRETTY"

(Technicolor)

TRADE SHOWS, JUNE 29th



RICH with song and romance! YOUNG as its youthful stars! And PRETTY as a Technicolor jewel! Jane Powell follows her "Royal Wedding" success with a darling show. Tell the Vic Damone fans he's terrific! And that new idol of the gals—Fernando Lamas! Packed with talent and top tunes. It's a sure-fire hot weather attraction!

M-G-M presents "RICH, YOUNG AND PRETTY" • Starring JANE POWELL • DANIELLE DARRIEUX • WENDELL COREY • FERNANDO LAMAS • with Marcel Dalio • Una Merkel Richard Anderson • Jean Murat • And Introducing VIC DAMONE Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Sidney Sheldon • Story by Dorothy Cooper • Directed by Norman Taurog Produced by Joe Pasternak • A Metro-Goldwyn-Mayer Picture

"THE LAW AND THE LADY"

TRADE SHOWS, JULY 10th



Remember gorgeous Greer in "Julia Misbehaves"! She's misbehaving again in her new role as a chambermaid who yearns for luxury and disguised as Lady Lovely embarks on a life of larceny and love. Watch handsome Latin lover Fernando Lamas! Marjorie Main's a riot! Here's a show packed with laughs and action!

M-G-M presents "THE LAW AND THE LADY" • Starring GREER GARSON • MICHAEL WILDING • with FERNANDO LAMAS • MARJORIE MAIN • Screen Play by Leonard Spigelgass and Karl Tunberg • Based on the Play "The Last of Mrs. Cheyney" by Frederick Lonsdale • Produced and Directed by Edwin H. Knopf A Metro-Goldwyn-Mayer Picture

ALBANY	20th-Fox Screen Room	1052 Broadway	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	328 No. Illinois St.	1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1:30 P.M.
NEW YORK-N.Y.	M-G-M Screen Room	639 Ninth Avenue	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2 P.M.
ST. LOUIS	8' Ranco Art Theatre	3143 Olive Street	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	2 P.M.

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F Strangers on a Train

O Captain Horatio
COLOR BY *Technicolor*

R *Jim Thorpe* - ALL AMERICAN

W A Streetcar Named Desire

A On Moonlight Beach
COLOR BY **TECHNICOLOR**

R Force of Arms

D FORT WORTH
COLOR BY **TECHNICOLOR**

Train



FARLEY GRANGER RUTH ROMAN ROBERT WALKER

in **ALFRED HITCHCOCK'S "STRANGERS ON A TRAIN"** with Leo G. Carroll
Screen Play by Raymond Chandler and Cécile Ormrod

Hornblower



**GREGORY PECK
VIRGINIA MAYO
"CAPTAIN HORATIO
HORNBLOWER"**

directed by **RAOUL WALSH**
Screen Play by Ivan Goff &
Ben Robertson and Aensam MacKenzie
From the Novel by
C. S. Forester

AMERICAN



"JIM THORPE—ALL AMERICAN" starring **BURT LANCASTER**
and **CHARLES BICKFORD STEVE COCHRAN PHYLLIS THAXTER**

directed by **MICHAEL CURTIZ** produced by **EVERETT FREEMAN**
Screen Play by Douglas Morrow and Everett Freeman music by Max Steiner Jim Thorpe, Technical Advisor

Desire



The Pulitzer Prize and Critics Award Play

"A STREETCAR NAMED DESIRE"

An **ELIA KAZAN** Production Produced by **CHARLES K. FELDMAN**

starring **VIVIAN LEIGH** and **MARLON BRANDO**

directed by **ELIA KAZAN** distributed by **WARNER BROS. PICTURES**

screen play by **TENNESSEE WILLIAMS** Based upon the Original Play

"A Streetcar Named Desire," by **TENNESSEE WILLIAMS**

As Presented on the Stage by Irene Mayer Selznick

Bay

COLOR



**DORIS DAY
GORDON MACRAE
"ON MOONLIGHT BAY"**

with **JACK SMITH**
directed by **ROY DEL RUTH**
produced by **WILLIAM JACOBS**
Screen play by **JACK ROSE**
and **MELVILLE SHAVELSON**
Musical Direction Ray Heindorf
Musical Numbers Staged &
Directed by LeRoy Prinz

"FORCE OF ARMS"

starring **WILLIAM HOLDEN NANCY OLSON FRANK LOVEJOY**

with **GENE EVANS - DICK WESSON** directed by **MICHAEL CURTIZ**
produced by **ANTHONY VELLER** Screen Play by **ORIN JANNINGS** music by Max Steiner

**RANDOLPH SCOTT
"FORT WORTH"**

also starring **DAVID BRIAN
PHYLLIS THAXTER**
directed by **EDWIN L. MARIN**
produced by **ANTHONY VELLER**
written by John Twist



WARNER BROS!

LOOK

FORWARD!

GO

FORWARD!

WITH

THE INDUSTRY'S NEW RALLYING CRY!

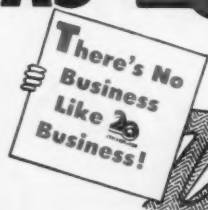
LET'S ATTACK TOGETHER!

**A new fighting
spirit's in the air!**

**A new smile's
on Showmen's faces!**



**YOU'RE PART OF THE PICTURE
AS 20 LEADS THE WAY!**



SEE pages 15-26 for the BIG story

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 183, No. 12

June 23, 1951



The Screen and "Dope"

THE recent shocking revelations of drug addiction among youth in New York City schools and elsewhere brings into focus the motion picture's grave responsibility to avoid screen material that tends to excite interest and curiosity in narcotics.

Fortunately the industry is now escaping in this reference what undoubtedly would have been a serious headache had not the Motion Picture Association corrected, on March 27, 1951, a blunder which it entered upon on September 11, 1946, when under producer pressure together with that of Mr. H. J. Anslinger, Commissioner of Narcotics, United States Treasury Department, it emasculated the original Production Code provision against the use of material dealing with narcotics.

Immediately the original provision was dropped the association authorities realized a mistake had been made because an avalanche of dope stories immediately sought permit under the revised provision of the Code. Had only a fair number of these stories been permitted the screen at this time undoubtedly would stand accused of fostering and promoting interest and curiosity in narcotics among the youth who are its patrons.

With the mistake realized promptly no harm was done because the revised Code provision was for the time being arbitrarily ignored and the spirit of the original provision was adhered to.

Somewhat belatedly, this spring, the original provision in effect was restored and the Code again stands flatly against screen material dealing with narcotics. The supporting reason for the original Code provision, and the present status, is that the suggestive nature of narcotics is such that the subject should not be dwelt upon in theatres catering to mass audiences comprising all age and social groups. No one quarrels with this reason except persons who do not know what they are talking about, which of course includes a sprinkling of confused liberals who write for the general press.

It was pleasant to discover eventually that Mr. Anslinger, who has for many years been a stalwart in the war against drug addiction, found that he was off on the wrong foot in his support of the weakening of the Code provision against narcotics. Mr. Anslinger strongly supported the return to the original provision when it was adopted in March.



Theatre TV Network

THE nine-theatre hookup in six cities for large screen television presentation of the Joe Louis-Lee Savold prize fight was a smashing success. It was clear proof of what many showmen have long prophesied: The television medium can furnish, at least for special occasions, a potent stimulus at the box office. Admittedly the results of a twice-postponed, non-championship bout shown in only a small number of theatres was no final test. However, little imagination is needed to grasp the drawing power of exclusive theatre TV shows in the Fall, when one hundred theatres will be equipped. And when theatre television projectors become in good supply and at a more modest price it is obvious that the hundred installations will be multiplied ten-fold and more.

The important, basic reason for the success of the prize fight TV show was that it was not simultaneously available free on home sets (nor in this case was there a radio broadcast of the fight). The relatively small number of theatres involved still had an aggregate capacity larger than Madison Square Garden. When 1,000 theatres are equipped, exhibitors will be in a position to outbid advertisers for exclusive rights to major sporting events of all kinds and to other types of programs that may prove popular in theatres.

Now some critics are asserting that television rights should not be turned over exclusively to theatres. While there may be sympathy expressed for millions of people who purchased home receivers expecting thereby to get free admission to events of all kinds, a matter of economics is involved. It is no secret that television has been cutting seriously into gate receipts at many sporting events. The major colleges are sharply restricting television presentations of football games and plan to encourage experimentation with theatre television. The sponsors of events, be they fight promoters or college athletic directors, are seeking the maximum dollar gross. Potential broadcast payments are limited to what advertisers will pay and such telecasts inevitably cut into attendance. On the other hand, potential payments from theatres are limited only by the number of television projectors installed, aggregate seating capacity and the drawing power of the particular event. In view of the admission charged at theatres, it is unlikely there will be any appreciable competition to attendance at the various events when theatres in the same city present the show via television. Outside the immediate area, of course, there would be no competition.

At last it would seem that theatre television is entering upon a bright future.



Zanuck on Movement

A NUMBER of persons within the industry have believed for a long time that studios should concentrate attention on the type of stories which cannot be done effectively in television. A forceful spokesman of this viewpoint is Mr. Darryl F. Zanuck, vice-president in charge of production of 20th Century-Fox. Mr. Zanuck told the recent company sales convention in Los Angeles that emphasis in film production should be placed on "movement."

Mr. Zanuck said, "The accent must be on the *moving* picture not on the *talking* picture. Boxoffice analyses indicate that theatregoers favor pictures with the accent on motion. We must stop imitating the legitimate theatre and pioneer in new fields.

"We must bend to the entertainment needs of the masses rather than to the few," Mr. Zanuck continued. "We at the studio subscribe to no formula or set rule. We are aware of the dire necessity for showmanship pictures. We cannot take artistic gambles. We have declared an armistice on anything that does not have the smell of showmanship."

The forthcoming 20th-Fox program includes a number of films that either readily lend themselves to the devices of good showmanship or are based on subjects which are of genuine popular appeal to millions of theatre patrons.

Letters to the Herald

Drive-in Admissions

TO THE EDITOR:

It seems to me that the most destructive thing that has happened to the industry is the building of drive-ins designed for admitting people on a per car basis. There is no more justification for the Government allowing people in by the carload than for forcing us to pay a tax on admissions for a free pass to our theatre. Every person in a car should be taxed full tax for one thing and in the second place, it is the most unfair competition I know—that is, forcing theatres to charge individual admissions and allowing drive-ins to carry 10 or 15 people in a car and allowing them in for the price of one.

Bear in mind, I am predicating my opinion on two essential factors—one is the unfair tax angle and, secondly, the fact that drive-ins are constantly clamoring for earlier and earlier release dates on product and are constantly encroaching on the first break. If a drive-in would be satisfied to take the last run and allow a carload in for a single admission that would be something else but that isn't what they are doing. I speak without prejudice because we operate several drive-ins.

I believe we may as well accept the fact that drive-ins are here to stay and try to plan motion picture exhibition accordingly. I see no objection to a well managed drive-in, otherwise I would not have invested in several of them myself. They serve a definite purpose but, unfortunately, they can be very destructive if they are not conducted in accordance with regular exhibition controls. —M. A. LIGHTMAN, President, Malco Theatres Inc., Memphis, Tenn.

Free Admissions

TO THE EDITOR:

Although the question of free admission of children to movies has not been discussed in the last few issues of your magazine, I am sure it has not been settled. I have followed the pros and cons of the argument with interest and although I am not a theatre manager, but rather a teacher, I have some ideas on the subject that might be of interest to the trade.

I agree with the exhibitors who decry free admission. Children growing up with the idea that movies are free will never want to pay for them. Also we respect more the things we have to pay for.

However, I do think that theatres could very profitably tie up with schools to the mutual advantage of both, by offering free

"We think that the most interesting and probably the most educational idea a trade paper ever advanced is the one in which producers and exhibitors were given an opportunity to place themselves in the other fellow's position."—Bulletin, Allied Theatres of Michigan, Detroit.

[The "idea" referred to was a series of articles in Motion Picture Herald, starting in the issue of May 12, 1951, in which leading figures in production and exhibition were given the opportunity to express their views in answer to a Herald question: "What would you do if you were a producer" (for exhibitors) and the obverse for producers.]

admission once a month—or quarter—to those children who get on the school honor roll. It will raise the status of the movie by associating it with scholastic honor. It will bring the parents, who, proud of their children's triumphs, will want to accompany them to the theatre as honor students.

Further interest and good will toward the theatre could be created by publicizing the names of these children in the lobby. To encourage those who "nearly made it," you could offer half-price tickets—a restricted number, of course. If the picture you offer for that particular showing is suitable, the plan will receive the enthusiastic support of the principal, who must in all cases first be consulted. The picture should not be purely educational. Children regard the educational movie as a travesty of human rights. For them moving pictures must be pure entertainment or they have no reason for existence. But teachers would appreciate the inclusion of at least one educational short, such as a travelogue.—A Teacher of Visual Education, New York State.

Influence

TO THE EDITOR:

Knowing the great influence that "movies" have over the public, I can't help but feel that the industry could go a long way toward making this earth a much more agreeable place to live. In view of this fact, why in heaven's name don't we give the public stories pertaining to the type of citizens we want our children to be. I'm sure none of us want them to be murderous hoodlums, full of a hatred which destroys them, so why show hoodlums, and in doing so attach so much importance to them. Some children, knowing they are bad, still feel it must be cute or they wouldn't glorify them. Let's have more clean family characters and stories portraying love of fellow man, not hate, and a good healthy attitude toward

every day problems, and it needn't be "corny." Then, even I, an exhibitor, won't have to forbid my children from my own theatre half of the time.—ANNE SALTON, Flushing, Michigan.

Economic Checkup

TO THE EDITOR:

Some day (before it's too late, I hope) the industry will realize that most people don't have as much money to spend for entertainment as they used to. Also, people do not like being "took" with false "ballyhoo."

I sincerely believe that the whole industry should have an economic going over—if a product costs more to make than you can get back for it, why make it? And the present star setup gives any picture two (dollar) strikes against it to start with.

I doubt if Marjorie Main and Percy Kilbride get more than Bing Crosby for one picture—yet Ma & Pa will fill my house.

It looks to me as if Hollywood is making television instead of movies, and if I were a movie star I'd begin looking to the future. The present "star system" will, like Frankenstein, devour its creator as well as itself. —WILLIAM CORNWELL, JR., Roy's Theatre, Blairstown, New Jersey.

Theatre TV

TO THE EDITOR:

Many customers are asking when theatre television will be available here. I have explained it's up to the FCC but I am sure that the results of theatre TV of the fight prove that practically every theatre in this country would install theatre TV if the FCC will allocate the channels requested. I suggest that this be the major project for COMPO to put the heat on the FCC to make nationwide theatre television possible immediately by providing the channels requested. —LARRY WOODIN, Arcadia Theatre Company, Wellsboro, Pa.

MOTION PICTURE HERALD

June 23, 1951

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

EXHIBITION lining up to hop on theatre TV bandwagon Page 13

ROY ROGERS announces plans for series of television films Page 14

CBS has color TV sets ready; RCA offers new tri-color tube Page 14

AVERAGE patron attends theatre 23 times a year, Census reports Page 27

EXHIBITORS fight tax exemption for non-profit groups Page 27

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 28

DISNEY contends TV does not pay as well as film reissues Page 28

20TH-FOX to intensify promotion of all its productions Page 30

PICTURES that move, strong promotion aims of 20th-Fox Page 32

COMPO pushes plans for all-industry jubilee promotion drive Page 36

AUSTRALIAN industry hurt by increase in advertising rates Page 38

EYSSSEL credo is service to public, first and last Page 41

BRITISH Film Finance Corporation fate is in the balance Page 42

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 45

SERVICE DEPARTMENTS

Film Buyer's Rating Page 52

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People in the News Page 36

Short Product at First Runs Page 50

What the Picture Did for Me Page 49

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 905

The Release Chart Page 907

► Plans are in the making to promote to the fullest possible extent the Fall Theatre Jubilee. It will probably be COMPO's first major project since the campaign for reduction in the Federal admission tax conducted in 1950.

► Film laboratory spokesmen say the raw stock situation has eased up some during the past month, but is expected to get tight again within the next 30 to 60 days. The laboratories blame the rising film consumption of the television networks for the projected scarcity in the supply of raw stock.

► It is not expected that anything beyond preliminary discussions on any arbitration plan will be possible until Loew's winds up its negotiations with the Justice Department for a settlement of the trust case. The talks are now in progress and aren't expected to end before the middle of August. The arbitration question will have to wait simply because Loew's attorneys are just "too busy" with the trust case to handle anything else.

► If motion picture theatres are going to play the role they should in civil defense activities, they will have to offer their facilities to local groups for instructional purposes. In almost every community the theatre is the largest and best equipped meeting place. According to present opinion of civil defense authorities in Washington, theatres will not be designated as shelter areas in the

event of an emergency because engineers consider auditoriums less safe assembly areas than some other types of structures.

► In weighing the results of the theatre-TV experiment with the Louis-Savold contest showmen are taking note of the fact that two of the nine theatres in the hookup were colored patronage houses where special interest is reserved for Joe.

► Another sign of the brightening foreign horizon for American film companies is the implementation of the Argentine agreement which will bring Hollywood product to that country for the first time in two years. Substantial dollar remittances are to be permitted.

► Before the next major theatre television program exhibitors concerned must decide whether the presentation of the prize fight is to be the main or sole attraction, or whether it is merely to be used as an "extra" attraction. At present there is a sharp disagreement on which method is preferable as each has advantages. Some hold it is essential to maintain the character of motion picture theatres and keep the feature on the program; others feel that reserved tickets should be sold for the television show, necessitating stopping the film show early to clear the house.

► Exhibitors and other distributors will be viewing with interest results of the 20th Century-Fox plan to offer gratis 24-sheets to all showmen who contract for billboard space.

► Word from London is that the American companies may hope for a free conversion of future earnings into dollars provided they will agree to maintain the recent average rate of production in Britain.

DRIVE-IN THEATRE SURVEY

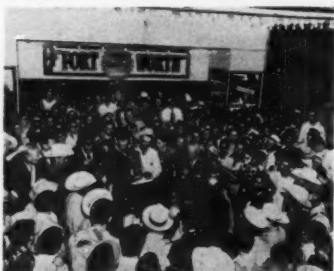
Next week Motion Picture Herald will publish a comprehensive survey of drive-in theatre operation, covering admission practices, booking policies, concessions and general patterns of operation. The study covers circuit and independent theatres, both large and small, in all areas of the country.

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This week in pictures



WELCOME to a distinguished producer, Walter Wanger, from the board of Allied Artists, which signed him for three years. In order at the Beverly Hills Hotel reception are Arthur C. Bromberg, George D. Burrows, William Hurlbut, W. Ray Johnston, Mr. Wanger, Steve Broidy, Allied Artists president, Howard Stubbins, Herman Rifkin, and Norton Ritchey. Mr. Wanger will produce three pictures per year.



By the Herald

ROY ROGERS, center, Dale Evans, and Gabby Hayes, left, as they met the press at a luncheon and exhibit in New York last week for merchandising franchise holders. Mr. Rogers, who will become a Paramount star, announced he will make pictures for television. See page 14.



STARS ON TOUR, Piper Laurie and Tony Curtis, appearing for Universal's "The Prince Who Was a Thief," meet exhibitors in Pittsburgh. They are seen with Fred Beedle, Western Pa. Allied president; Moe Silver, Warner zone manager; and Herman Stahl, Oil City. Standing, Marvin Samuels and Sol Braclyn, Warners; John Walsh, Fulton Theatre; Lou Hanna, Hanna Service; Francis Guehl and Joel Golden, Warners.



OPENINGS, above, and right. Above, the scene at the Worth Theatre, one of four in Fort Worth in which Warners' "Fort Worth" opened. Interstate Circuit general manager Bob O'Donnell supervises as star Randolph Scott awards trophy to horserace winners. Right, stars Kirk Douglas and Jan Sterling satisfy admirers at the Albuquerque premiere of Paramount's "Ace in the Hole."

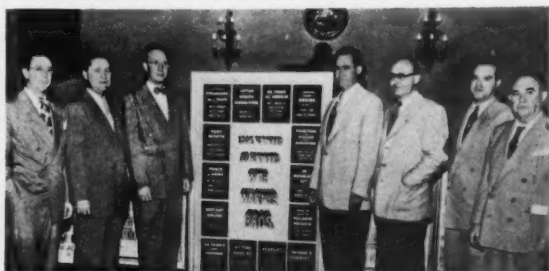
WARNER SHOWINGS

PEEK AT PRODUCT. June 12 and 13, following a similar New York showing, thousands of exhibitors, managers, and bookers in all exchange centers thronged to see four pictures from the flood of coming Warner product. It was part of the company's "Look Forward" campaign. On each day, the customers were also guests of Warners at luncheon time.



CINCINNATI, above: Rex Carr, Joe Alexander, Wes Hus, George Felig, Ray Friss, Murray Baker, J. S. Abrose.

MINNEAPOLIS: seated, Pete DeFea, Sim Heller. Standing, Ernest Peaslee, Gus Berquist, Gil Nathanson.



JACKSONVILLE: R. H. Dunbar, Warners; Joseph Delich, Florida State Theatres; Mrs. Leon Netter, and Mr. Netter, that circuit's president.



BOSTON: Ted Fleischer, of Interstate Theatres circuit; Mel Green; Richard Ruben; Ernest Israel, Yamlis Enterprises; Louis Gordon, of Lockwood and Gordon circuit; and Dan Finn, of the B & Q circuit.



BUFFALO: Frank Quinlivan, Gammel Theatres; George Katoaras, Ridge Theatre, Lackawanna; S. Graff, Park Theatre, Orchard Park; Matt Sullivan, Jr., Warners; Elmer Lux, Darnell Theatres; Harry Berinstein, Berinstein circuit; Ithaca; Robert Murphy, 26th Century Theatre, Buffalo.

PORTLAND: below: William Graeper, Jr., Egyptian Theatre; Jack Lovett, and William Patterson, Oregon Theatres; William Graeper, Sr., Egyptian; and Albert Oxtoby.



DENVER: Robert Selig, Fox Intermountain Theatres; E. A. Bell, Warners; L. A. Starsmore, Westland Theatres president; Frank Ricketson III, and Ray Davis, Fox Intermountain; and Wilbur Williams, Flatiron Theatre, Boulder.

KANSAS CITY, right: Russell Berg, Warners; Jay Means, Oak Park Theatre; Fred Davis, Cozy Theatre, Girard; Stanley Durwood, Durwood Theatres.



LOS ANGELES, left: Ray Oimstead, Arizona and Nevada Theatres; Harry Hallander, Triple A; Fred Greenberg, Warners; and Hugh Bruen, exhibitor.



"FIRST CLASS ENTERTAINMENT!" is what they're saying about "The Frogmen," which is set for a gala world premiere at the Roxy, New York, on June 29. Above, Richard Widmark points out an object of interest to Bob Patten on location in the Virgin Islands for the undersea drama.



DECISION as to camera angle is made by Anatole Litvak on location in Germany for "Decision Before Dawn," top-drawer saga of a nation's disintegration which will receive special handling to assure maximum grass roots penetration before its general release.



BELVEDERE FAN is director Henry Koster, here snapping a picture of the inimitable Clifton Webb between scenes on "Mr. Belvedere Rings the Bell." Based on the Broadway stage hit, "The Silver Whistle," the latest Belvedere film will go out to theatres in August.



ROUGH TREATMENT is given Gene Tierney by Glenn Ford, at the left, in "The Secret of Convict Lake," one of the most unusual dramas to come out of the west. Ethel Barrymore and Zachary Scott also star in the 20th Century-Fox production

FAMOUS PAIR, Jimmy Stewart and Marlene Dietrich, right, are reunited in 20th Century-Fox's "No Highway in the Sky" for the first time since "Destry Rides Again." The breathtaking film about a trans-Atlantic flight will be released in August.



[Advertisement]

EXHIBITION LINES UP TO HOP ON TV BAND WAGON

Fight Experiment Exceeds Best Estimate with Bang; Crowd Reaction Big

Roused by the overwhelming success of theatre television in its first significant test last week, exhibitors everywhere this week were engaged in close examination of this new entertainment form and its potentialities.

The crowds attracted to the box offices of nine theatres in six cities by the exclusive theatre telecast of the Joe Louis-Lee Savold fight last Friday still were the topic of industry conversation this week.

Sports promoters, and particularly James D. Norris, Jr., president of the International Boxing Club which had staged the bout, showed intense interest in the possibilities of large-screen television presented in theatres to the exclusion of the radio and television networks carrying programs into homes.

Mr. Norris, who exercises control over arenas in Chicago, St. Louis, Detroit, Indianapolis and Omaha, in addition to Madison Square Garden in New York, termed the results of the Louis-Savold experiment "fantastic."

In the nine theatres, an estimated 22,000 fans had ringside seats and reacted accordingly as Louis knocked out Savold in the sixth round of what was to have been a 15-round contest. Following a double postponement on account of rain, the fight finally was staged in the Garden instead of the Polo Grounds. It drew 18,179 fans, who paid \$93,918.

Even before the success of the test became known, Mr. Norris announced that the theatre network would carry the Jake LaMotta-Bob Murphy light heavyweight bout from the Yankee Stadium in New York June 27. As was the case last week, the fight will be televised only into theatres and will not be relayed to any houses in the New York area as a means of safeguarding the gate at the Stadium.

CBS Shows Fight Film to Home TV on Wednesday

Motion picture cameras recorded the Louis-Savold fight at the Garden and the resultant film record of the bout was shown Wednesday in a sponsored presentation over the CBS television network. The sponsor, Pabst Sales Company, reportedly paid \$20,000 for the television rights. The nine theatres were said to have paid only \$10,000 for the privilege of carrying the "live" show, which was distributed to them over a closed circuit.

Houses which had the event on their large screens included Fabian's Palace in Albany;



THE LINEUP, in Baltimore, a scene duplicated in other cities where fight fans thronged to ringside seats at the Joe Louis-Lee Savold fight—in the theatre.

Loew's Century and the Harlem, Baltimore; State-Lake and Tivoli, both Balaban & Katz houses, Chicago; RKO Palace, Cleveland; Shea's Fulton in Pittsburgh, and the RKO Keith and the Lincoln, Washington.

Even though two theatres raised their admission prices, none had any difficulty obtaining capacity houses and in several instances it was necessary to close the doors with hundreds still clamoring to get in. Ringside spirit prevailed in practically all instances, with patrons hooting, hollering and applauding.

Reception was clear in all cases and audience reaction cards indicated a definite appetite for more theatre televised events. Said one: "I'll pay to see these fights or any other event at any time." Another read: "Wonderful. Why not more?"

RCA Reports Exhibitor Interest in Equipment

RCA this week reported sharply increased exhibitor interest in theatre TV and several orders for its direct-projection units which sell at \$15,800. The State-Lake in Chicago, which has Paramount intermediate theatre television equipment, made good use of the film recorded off-the-tube. Immediately after the fight, it screened the print for those who had been unable to get into the theatre. And the next day the film was sent on to the Regal theatre in Joe Louis' home neighborhood.

Field reports reaching Nathan Halpern, theatre television consultant to Fabian Theatres and the Theatre Owners of America, indicated that many houses were sold out one and two hours prior to the fight. "This is strong evidence that the public will pay to see the program they want, whether on TV, film, or 'live' and the enthusiasm of the audience in the theatre will encourage the development of a new theatre TV program service," he said in commenting on the success of the presentations.

Circuit executives attending the theatre television showings were deeply impressed and speculated on the future possibilities of large-screen TV. The industry is scheduled

to go before the Federal Communications Commission September 17 to present its case for special channels for theatre television. It was stressed this week that last Friday's test was very expensive to the theatres and that further experimentation and a larger number of participating theatres would be needed before conclusive opinions could be formed.

Following, theatre-by-theatre, are reports on the reception of the exclusive Louis-Savold bout showing:

ALBANY: "Strictly a fight crowd" was the way manager Alex Sayles of the 3,700-seat Fabian Palace described his full house. More than 4,000 persons crowded into the theatre at regular admissions of 74 cents, double the attendance for a good Friday night. Executives of the Fabian, Schine, Reade, Loew, Warner Kallet and Benton circuits joined in hailing the "unlimited possibilities" of theatre television.

BALTIMORE: Loew's Century, with 3,000 seats, charged the regular 65 cents admission and had to turn away several hundred patrons, many of whom came early to take in the screen show too. At the 1,500-seat Harlem theatre, a colored house, attendance was up 200 per cent and the audience most enthusiastic.

CHICAGO: The 2,734-seat State-Lake and the 3,520-seat Tivoli had the fight on their screens. The results prompted local exhibitors to declare that the exclusive theatre telecasts are injecting the first optimistic note into the industry in years. Both theatres sold out early and turned away hundreds.

CLEVELAND: The bout was on the screen of the RKO Palace with its 3,300 capacity. Admission was 90 cents against the usual 75 cents. The fight was publicized a week in advance and roused much interest. Many out-of-town exhibitors attended.

PITTSBURGH: Shea's Fulton theatre with a seating capacity of 1,800 closed at 6 P.M. and reopened at 9 P.M., making the affair strictly a sports feature. The house was quickly sold out. The management reported a 1,850 gross, triple the regular Fri-

(Continued on following page)

CBS Shows Color Sets; RCA Ready

Television's color "war" has been taken to the public in what now appears to develop into a race against time.

The Columbia Broadcasting System, whose color system has been approved by the Federal Communications Commission, announced last week that commercial color telecasting would get under way June 25 on an irregular basis and July 2 on a regular one-hour-a-day schedule. The June 25 show will originate in New York and will be available to other east coast stations of the CBS network in Boston, Philadelphia, Baltimore and Washington.

RCA, which has an electronic, compatible color system, has announced it will demonstrate its method to the public starting early in July. This week, RCA exhibited a new 21-inch tri-color television tube at a technical symposium in New York and simultaneously offered radio and television manufacturers free samples of the 16-inch basic developmental model of the tube.

CBS, in Chicago, gave furniture dealers at the Merchandise Mart their first glimpse of its new color set, manufactured by CBS-Columbia Inc., formerly Air King Products and now a division of CBS. The receivers are capable of picking up both color and black-and-white transmissions.

The FCC last week issued a rigid schedule which any new color system must meet before the commission opens a new hearing on the color question. These specifications presumably apply to the RCA system and the new "composite" color system developed by General Electric in collaboration with other manufacturers.

In a "Second Report," the commission pointed out that the number of color sets in the public's hands would have a strong bearing on future considerations of any new system. Converters are needed to receive CBS colorcasts in black-and-white on current sets.

THEATRE TV

(Continued from preceding page)

day business. Reception was excellent. Police had to break up the crowds unable to enter the theatre.

WASHINGTON: The RKO Keith, seating capacity 1,500, was sold out long before the fight. The theatre charged 90 cents. The Keith, as most other houses, put on the last feature after the fight, but not many stayed to see it. Charles Horstman, chief television engineer for RKO, said the circuit planned to equip other houses with theatre television. The Lincoln, a colored house, raised its price to match the Keith.

A group of lawyers and businessmen this week set up an allegedly independent organization to fight box office television and theatre TV as illegal and discriminatory.

Greater Exhibitor Unity Essential, Finanski Says

Greater "internal ties" and cooperation among the nation's thousands of exhibitors are essential in "a transitory period such as the motion picture industry currently finds itself," Samuel Finanski, president of the Theatre Owners of America, told the press in Boston last week. "It is almost mandatory for exhibitors to be well organized if they are to cooperate effectively with the producer-distributor branches," he said. Mr. Finanski cautioned exhibitors to be wary of the "quick-buck" methods of operation practiced by "short-sighted, selfish individuals." He expressed optimism over the top quality product on the horizon, but reminded exhibitors they must give each picture "100 per cent backing and showmanship" to encourage producers "to give us more and more top drawer product."

Halpern Heads Company To Handle Theatre TV

Incorporation at Albany, N. Y., of Theatre Network Television, Inc., last week was for the purpose of handling the exclusive theatre telecast of the Joe Louis-Lee Savold bout, it is learned. Nathan Halpern, theatre television consultant to Fabian Theatres and the Theatre Owners of America, heads the new firm. The company's charter provides for the acquisition of large-screen television rights for motion pictures, stage plays, operas, ballets and other events of public interest. The organization is expected to act as an agent in negotiations for future attractions for the experimental theatre TV network.

U-I Prepares Bi-Weekly TV Promotion Package

Universal-International shortly will expand its television promotional activities with the introduction of a bi-weekly five-minute program called "Movie Star Album," the company announced in New York this week. The new show will consist of 20 stills, a transcription of the star's voice and a prepared script to enable individual station announcers to "interview" the personality. The show will be made available to stations free of charge, as part of their regular programming. "Hollywood Picture Flashes," Universal's initial effort in television promotion which is in its third year, is now used by 63 stations.

"Security Service" Accounts To Get 10 Paramount Films

Paramount Pictures announced in New York last week that the first 10 pictures for the 1951-1952 season were being made available to the company's "security service" accounts. The "security service" plan is designed to enable exhibitors in smaller situations to buy pictures in groups. Each film is sold individually on its own merits, however, with a 20 per cent cancellation privilege covering those not yet trade shown. The 10 films include September through December releases.

Rogers Sets TV Series; ATO Warns

As Roy Rogers announced last week his plans to star in a series of six-half hour television films, the Associated Theatre Owners of Indiana warned the film companies against the sale of feature pictures to video.

The first of the Rogers television Westerns should get under way early in July and will co-star Dale Evans, it was announced at a New York luncheon for various Rogers licensees. The cowboy star's contract with Republic expired May 27. His next big picture will be for Paramount, where he will be co-starred with Bob Hope and Jane Russell.

Frederic Sturdy, attorney for Mr. Rogers, said he planned to study the terms under which Republic Pictures was offering old Rogers pictures to television. In his opinion, he observed, the films could not be televised in the commercial advertising field. Republic recently announced it was scoring 130 feature films, including some Roy Rogers Westerns, for sale to the broadcasters.

In an apparent reference to the Republic plans, the Indiana exhibitors warned, "The greatest danger to the future of many theatres is that motion picture companies whose facilities and resources have been created through dollars taken in at the theatre box offices will in avarice and short sight sell features to television that were made possible in the first place only by the revenue obtained from their regular customers—the theatre owners."

"Of course, they will start out by making only old pictures available to TV but this product will compete with many theatres operating on a marginal profit that in the order of things play pictures on a very late availability. As these theatres are forced to close, the producers will justify themselves in moving up the availability of their films for TV because of the loss of some theatre revenue and because the elimination of small theatres will mean their last theatre playdates will be liquidated much earlier."

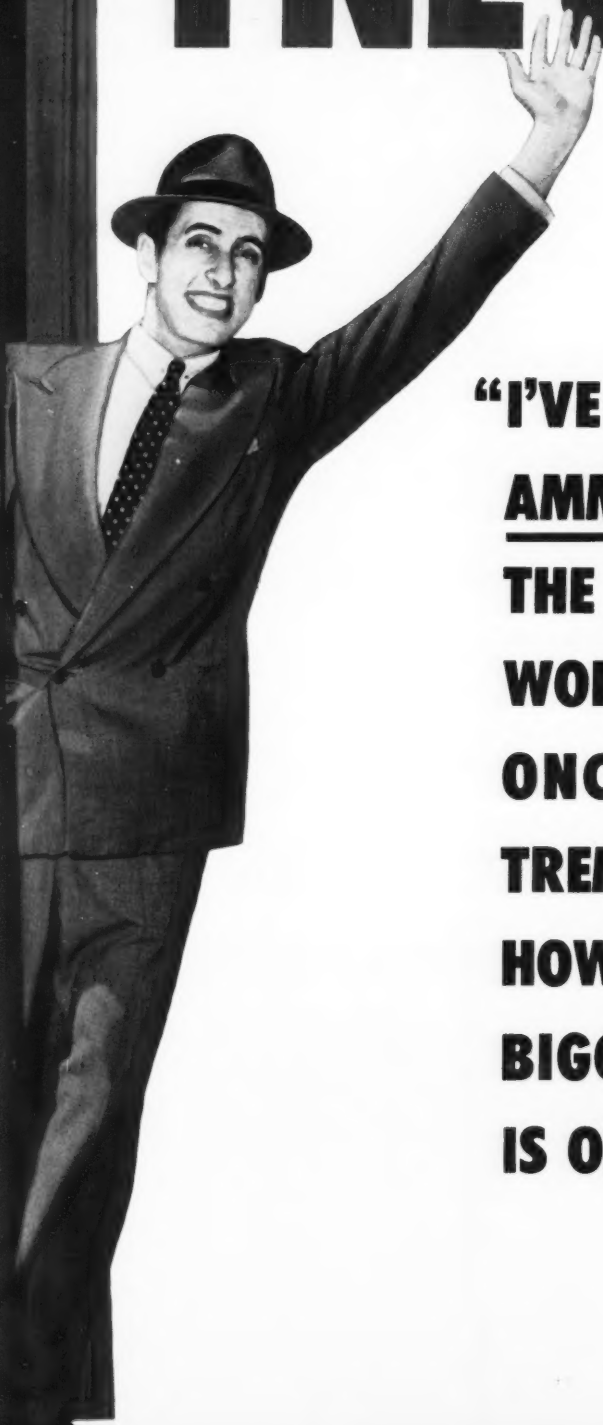
Telescriptions Plans 100 Hours of TV Pictures

HOLLYWOOD: Plans for the production of more than 100 hours of motion pictures for television consumption were announced here last week by Louis D. Snader, president of Telescriptions, Inc. The program covers one year and gets under way July 1. Mr. Snader's firm last year produced 22 hours of film, consisting in the main of three and four-minute visual recordings of songs by well known artists. The cost of last year's output was estimated at \$1,100,000. In addition to a schedule of 400 more brief musicals during the coming year, Mr. Snader also plans ten 15-minute and half-hour serial programs, the first to be based on the Dick Tracy comic strip.



**AND NOW
TWENTIETH CENTURY-FOX
PASSES THE AMMUNITION!**

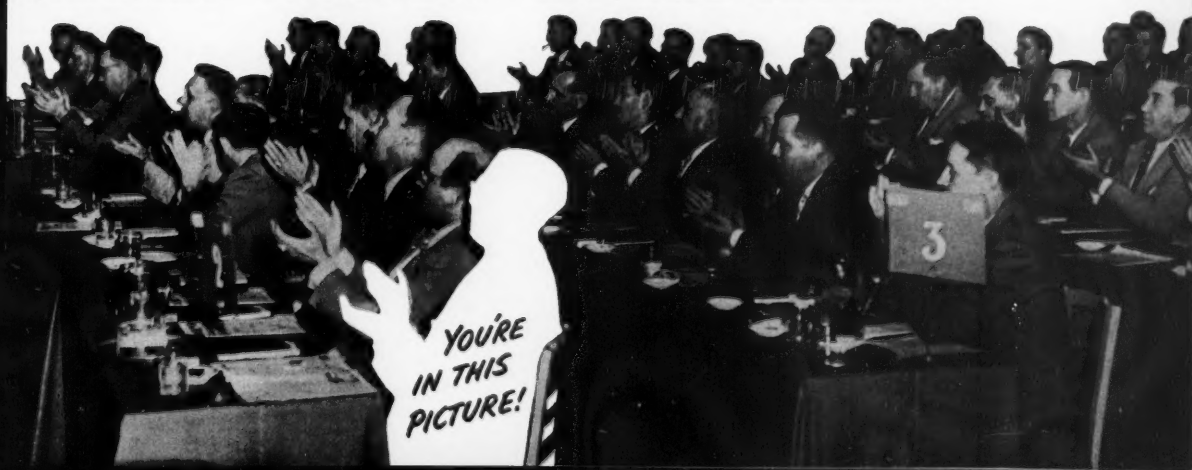
“I NEVER F IN



**“I’VE SEEN WHAT WE’VE
AMMUNITION! POWER
THE INDUSTRY’S SHOW
WORLD MOVIES ARE TH
ONCE AGAIN **20th** CO
TREMENDOUS BARRAGE
HOW THAT MADE SHOW
BIGGEST OFFENSIVE
IS ON! LET’S ATTACK
TOGETHER!**

ELT BETTER MY LIFE !!”

GOT—AND BROTHER, WE’VE GOT THE
ED BY THE LEADERSHIP THAT SET OFF
MANSHIP CRUSADE...AND TOLD THE
E GREATEST OF ALL ENTERTAINMENT!
MES THROUGH FOR YOU WITH A
OF HITS—SUPPORTED BY THE KNOW-
MANSHIP FAMOUS! THE INDUSTRY’S



"WE'VE GOT EVERYTHING YOUR PUBLIC WANTS!"



Unusual Stories — Tremendous star power — Technicolor galore — Spectacle attractions — Exploitation pictures to make a showman's mouth water.

A SENSATIONAL BEST-SELLER! A SENSATIONAL MOTION PICTURE!



JULY

They're all talking about this keyhole view of sorority life!

starring
JEANNE CRAIN
(YOUR MARGIE GAL!)

CO-STARRING

DALE MITZI
ROBERTSON • GAYNOR • PETERS

Jeffrey Hunter • Betty Lynn • Helen Westcott

Directed by

JEAN NEGULESCO • JULIAN BLAUSTEIN

Screen Play by JULIUS J. and PHILIP G. EPSTEIN
Based on the Novel by Peggy Goodin

THE NATIONAL MAGAZINES ARE SHOUTING ABOUT IT!



JULY

THE STORY OF UNCLE SAM'S UNDERWATER COMMANDOS!

Most unusual and stirring service picture ever made on land, air or under the seas



THE FROGMEN

starring

RICHARD WIDMARK

DANA ANDREWS

GARY MERRILL

Produced by

SAMUEL G. ENGEL

Directed by

LLOYD BACON

Screen Play by John Tucker Battle • Story by Oscar Millard

A wonderful story for the whole family—about the kind of guy that Everybody knowsand loves

THE GUY WHO CAME BACK

starring
PAUL DOUGLAS
JOAN BENNETT
LINDA DARNELL

Produced by
JULIAN BLAUSTEIN
Directed by
JOSEPH NEWMAN
Screen Play by Allan Scott
Based on a Story in the Sat. Eve. Post by William Fay



JULY

It's gonna be a great 20th summer!

AUGUST

THE MOST UNUSUAL TRUE STORY
IN THE ANNALS OF THE WEST!
6 women against the Desperados!



THE SECRET OF CONVICT LAKE

starring
GLENN FORD • TIERNEY
ETHEL BARRYMORE • ZACHARY SCOTT
with ANN DVORAK • BARBARA BATES
Produced by
FRANK P. ROSENBERG • MICHAEL GORDON
Screen Play by Oscar Saul
Adaptation by Victor Trivas • From a Story by Anna Hunger and Jack Pollexfen

Put muscles in your boxoffice!



AUGUST

FLASH!

JUST PREVIEWED "NO HIGHWAY IN THE SKY"! AUDIENCE CHEERS RINGING! JAMES STEWART EQUALS "BROKEN ARROW" TRIUMPH! MARLENE DIETRICH NEVER MORE FASCINATING! GLYNIS JOHNS, JACK HAWKINS, JANETTE SCOTT SUPERB! PRODUCER LOUIS D. LIGHTON RATES BIG BOW! DIRECTOR HENRY KOSTER THROWS SUSPENSE HAYMAKER! SCREEN PLAY BY R. C. SHERRIFF, OSCAR MILLARD, ALEC COPPEL MAKES NEVIL SHUTE'S ACTION-PACKED BEST-SELLER KIND OF ENTERTAINMENT EVERYONE'S WAITING FOR!



AUGUST

Belvedere is back in stride in
a Big Broadway Stage Hit!

**CLIFTON
WEBB**

in

**Mr.
Belvedere
Rings the Bell**



with
**JOANNE DRU
HUGH MARLOWE
ZERO MOSTEL**

Produced by ANDRE HAKIM
Directed by HENRY KOSTER
Screen Play by RANALD MacDOUGALL
Based on a Play by ROBERT E. McENROE
Presented on the Stage
by The Theatre Guild

Keep ringing
the bell with
20th!



YOU'RE
IN THIS
PICTURE!

**"WE WILL
PRODUCE
A GREATER
QUANTITY
OF QUALITY
PICTURES
WHICH WILL SERVE
AS A GREAT TONIC
FOR OUR INDUSTRY
AND ANSWER THE
DEMAND OF THE
MOVIE-GOING
PUBLIC....."**

SEPTEMBER

Bound to be the talk of the Year!
From the year's top best-seller—
already read by 3½ million people

**THE
DESERT FOX**

JAMES MASON

with CEDRIC HARDWICKE
JESSICA TANDY • LUTHER ADLER

Written for the Screen and Produced by
NUNNALLY JOHNSON
Directed by HENRY HATHAWAY • From the Book by DESMOND YOUNG





From the men who gave you "ALL ABOUT EVE"
THE DARRYL F. ZANUCK-JOSEPH L. MANKIEWICZ PICTURE OF 1951!

SEPTEMBER

CARY GRANT
JEANNE CRAIN



PEOPLE
WILL TALK



Produced by DARRYL F. ZANUCK • Written for the Screen and Directed by **JOSEPH L. MANKIEWICZ**
 with **FINLAY CURRIE • HUME CRONYN**
 From the Play "Dr. Praetorius" by CURT GOETZ

OCTOBER

20

BETTY GRABLE

MEET ME
AFTER THE SHOW

RORY CALHOUN
EDDIE ALBERT • RED CAME
 Produced by **GEORGE JESSE • RICHARD SALE**

TECHNICOLOR



OCTOBER

A fresh modern romance of a
 guy who married his landlord!

A Wac In
His Life

(Temporary Title)

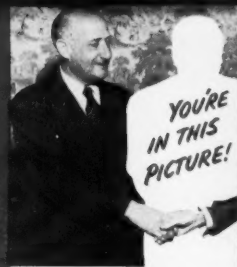
Produced by **JULES BUCK • JOSEPH NEWMAN**
 Screen Play by **I. A. L. DIAMOND**
 Based on a Novel by Scott Corbett

JUNE
HAVER
WILLIAM
LUNDIGAN
FRANK
FAY
 with **MARILYN MONROE**

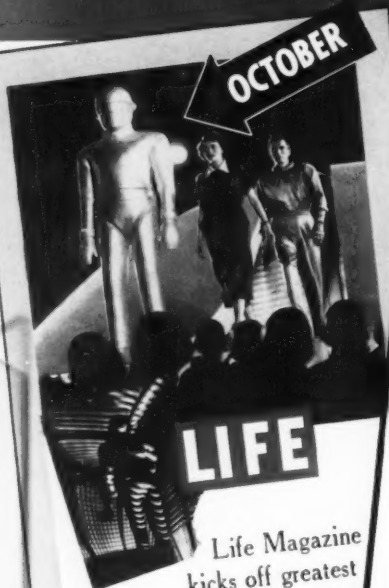


The big ones keep booming!

YOU BET YOU'RE PART OF THE 20 PICTURE!



OCTOBER



LIFE

Life Magazine
kicks off greatest
advance sale of the
most outstanding science-
fiction picture of them all!

THE DAY THE EARTH STOOD STILL

starring

MICHAEL RENNIE
PATRICIA NEAL

with Hugh Marlowe
Sam Jaffe • Billy Gray

Produced by
JULIAN BLAUSTEIN

Directed by
ROBERT WISE

Screen Play by EDMUND H. NORTH
Based on a Story by HARRY BATES

Line
'em
up
with
this
great
20th
Lineup!

NOVEMBER



CLAUDETTE COLBERT
MACDONALD CAREY
ZACHARY SCOTT

**LET'S MAKE
IT LEGAL**

A romantic
foursome in
a warm and
delightful
story of what
happens
when the
female strays!

with Barbara Bates • Robert Wagner • Marilyn Monroe • Produced by
ROBERT BASSLER • Directed by **RICHARD SALE** • Screen Play by **F. HUGH
HERBERT** and **I. A. L. DIAMOND** • Based on a Story by **MORTIMER BRAUS**

NOVEMBER



It's Terrific! From the South Pacific!

Friendly G.I.'s!

Friendly Hula Gals!

WILLIAM LUNDIGAN • JANE GREER • MITZI GAYNOR
DAVID WAYNE • GLORIA DE HAVEN

"Let's
get
friendly!"



**Friendly
Island**
Technicolor

"A body
of woman
—surrounded
by males!"



with Gene Lockhart • Produced by **FRED KOHLMAR**
Directed by **EDMUND GOULDING** • Screen Play
by **CLAUDE BINYON**, **ALBERT LEWIN** and
BURT STYLER • Based on a Story
by **Edward Hope**





**"A strong, prosperous exhibition means a strong, prosperous
Twentieth Century-Fox! And every associate in our organi-
zation is dedicated to serving you—our partners!"**

**Swashbuckling Romantic Action Hit!
The Most Ferocious—and Beautiful—
Buccaneer to Sail the Seven Seas!**

NOVEMBER

ANNE of The INDIES

Color by **TECHNICOLOR**

Starring

JEAN PETERS • LOUIS JOURDAN • DEBRA PAGET

with **HERBERT MARSHALL • THOMAS GOMEZ • JAMES ROBERTSON JUSTICE**

Produced by **GEORGE JESSEL** • Directed by **JACQUES TOURNEUR**

Screen Play by **PHILIP DUNNE** and **ARTHUR CAESAR**

Based on a Story by **Herbert Ravenel Sass**



SOON!



*You'll feel like
a millionaire
when the
crowds start
pouring in for
this hilarious
romance of
a modern
gold-digger!*

THOR PRODUCTIONS Presents

**FRED
MACMURRAY • ELEANOR
PARKER**

in
**A MILLIONAIRE
FOR CHRISTY**

with **RICHARD CARLSON**
UNA MERKEL • KAY BUCKLEY • DOUGLAS DUMBRILLE
Produced by **BERT E. FRIEDLOB** • Directed by **GEORGE
MARSHALL** • Screenplay by **KEN ENGLUND** • Original
Story by **ROBERT HARARI** • Released by 20th Century-Fox

SOON!

**What
Is
My
Sin?**

*Lots to exploit in
daring drama
of a man
who found
himself—in a
woman's
arms!*



A **BERNHARD PRODUCTIONS** Presentation

Starring **STERLING HAYDEN**

VIVECA LINDFORS • THOMAS MITCHELL
Directed by **STUART HEISLER** • Produced by **JOSEPH
BERNHARD** • Co-Producer **ANSON BOND**
Original Screen Story by **Anson Bond** • Screen-
play by **Stephanie Nordli** and **Irving Shulman**
Released by 20th Century-Fox

Available for
Special Engagements
SEPTEMBER

DAVID AND BATHSHEBA

Color by
TECHNICOLOR



starring
**GREGORY
PECK**

**SUSAN
HAYWARD**

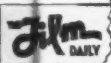
with
**RAYMOND
MASSEY · MOORE**
and a cast of many thousands!

Produced by
**DARRYL F.
ZANUCK · KING**

Directed by
HENRY
Written for the Screen by **PHILIP DUNNE**

Greatest box-office pic-
ture in our history!
National ad campaign
will hit 1 Billion Readers!
3 nation-spanning tours
all summer! Tremendous
point-of-sale appropria-
tion! They've never come
Bigger-or Better pre-sold!

You
read
it in



"20th is
running
its own
film
festival"



"WE ARE DETERMINED TO BE AN EXHIBITOR FRIENDLY RESOURCE AT OUR

Available for
Special Engagements
NOVEMBER

DECISION BEFORE DAWN

From the widely hailed
Best-Seller, winner of
the coveted Christopher
Award, comes a tremen-
dous achievement in
motion picture making
—destined for real great-
ness—at the box-office
and in the Screen's
Hall of Fame!

Produced by **LITVAK** and **MCCARTHY**
Directed by the man who gave you *The Snake*

ANATOLE LITVAK
with Richard Basehart • Gary Merrill • Oskar Werner • Hildegarda Nell

Screen Play by PETER VIERTEL • Based on the Novel "Call It Treason" by GEORGE HOWE

**ED TO BACK UP OUR
DS.....WITH EVERY
R COMMAND.....!"**



Have
you
ever
felt
better
in
your
life!



KEEP THEM COMING, DARRYL!

Just look at your 20th future! Here are only a few samples of pictures already rolling to guarantee your fortunes in '52!

"I'LL NEVER FORGET YOU"

TECHNICOLOR (Temporary Title)

The great love story of the year—
with an amazing science-fiction angle!
Starring TYRONE POWER and ANN BLYTH.

"ELOPEMENT"

That Belvedere Man, CLIFTON WEBB,
running away with the year's funniest hit!

"KANGAROO"

TECHNICOLOR

A whopping big outdoor spectacle
from the director of "Halls of Montezuma"
starring PETER LAWFORD, MAUREEN O'HARA!

"GOLDEN GIRL"

TECHNICOLOR

A lavish musical with a novel gold-rush twist!
MITZI GAYNOR, DENNIS DAY, DALE ROBERTSON
supply the Dance, Songs, Laughs and Romance!

"RETURN OF THE TEXAN"

All the canvas and action of the Great Texas Plains!
Starring GARY COOPER as all America
knows him best—wants him most!

"YOU AND THE NIGHT AND THE MUSIC"

TECHNICOLOR

The song and heart-filled Jane Froman story
starring SUSAN HAYWARD, THELMA RITTER,
RORY CALHOUN, DAVID WAYNE!

"VIVA ZAPATA"

A big, rousing, colorful action spectacle from
John Steinbeck's story—directed by Elia Kazan—
starring MARLON BRANDO, JEAN PETERS and MARGO!

"RED SKIES OF MONTANA"

TECHNICOLOR

The exciting, outdoor drama of the fire fighters! Starring
RICHARD WIDMARK, CONSTANCE SMITH, JEFFREY HUNTER.

"BELLES ON THEIR TOES"

TECHNICOLOR

A new book sensation by the same authors and about
the same wonderful family as "Cheaper By the Dozen".
Starring JEANNE CRAIN

KENNETH "LYDIA BAILEY"

ROBERTS'

TECHNICOLOR

All the scope—and tremendous action of the acclaimed
best-seller now comes to the screen!

THE INDUSTRY'S BIGGEST OFFENSIVE IS ON!

LET'S ATTACK TOGETHER!



THERE'S NO BUSINESS LIKE **20th** BUSINESS

CENTURY-FOX

FightCharity Ticket Tax Exemptions

Exhibitors in the New York area, spearheaded by the Metropolitan Motion Picture Theatres Association, prepared this week to wage an all-out battle before the House Ways and Means Committee on the proposal to exempt charitable and other non-profit organizations from the 20 per cent Federal amusement tax. This rider is contained in the 1951 Revenue Act.

According to D. John Phillips, executive director of the MPTA, both the exhibitors and the public would lose out because of the exemptions, which would allow motion picture and other shows sponsored by such groups to be excluded from the levy. "We'll all be non-profit if this bill goes through," he quoted one MPTA member as saying. Mr. Phillips also criticized the fact that other exhibitor groups had not shown a like concern.

The bill has not yet been approved by the Senate and is due to be voted on soon by the House. It would exempt specifically all non-profit groups including religious, charitable, educational and veterans organizations which sponsor film shows.

The House committee, meanwhile, this week supported the contention that the present method of computing the admission tax for reduced tickets or passes is unfair. As it is done now, the tax is based on the full price of the ticket. The committee has proposed that the 20 per cent be applied to the actual amount paid. Final passage of the bill was scheduled for Thursday.

Brotherhood Award Goes to Johnston

"For distinguished service in the field of human relations," Eric Johnston, president-on-leave of the Motion Picture Association of America, and Economic Stabilization Administrator, Tuesday evening was given the Brotherhood Award of the National Conference of Christians and Jews. The event, attended by some 1,000 persons, was held at the Waldorf-Astoria Hotel in New York. Mr. Johnston was Brotherhood Week chairman last February. Presentation of the plaque was made by the Conference's national co-chairman, Roger W. Straus, at a dinner presided over by David L. Yunich. Mr. Johnston, who spoke on current economic problems, said the award was a symbol of progress for the Conference.

Mayer Tells Virginia Unit Industry Will Expand

A prediction that the motion picture industry will expand to unexpected limits was voiced this week by Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, in an address to the convention of the Motion Picture Thea-

AVERAGE PATRON ATTENDS 23 TIMES, CENSUS REPORTS

WASHINGTON: The average person in the United States went to indoor theatres 23 times during 1948, the Census Bureau reported this week.

Continuing to make public data on theatre business based on the 1948 Census of Business, the Bureau said that the 17,689 theatres—exclusive of drive-in and portable theatres—reported a total seating capacity of 11,701,252 at the end of 1948 and 3,351,778,000 admissions for the entire year. Based on the July 1, 1948, population estimate of 146,045,000, per capita admissions averaged 23

during 1948, the Census Bureau pointed out.

Of the \$1,566,000,000 of receipts reported by the indoor theatres, \$1,209,000,000 was derived from admissions and fees, \$85,815,000 from sales of merchandise, \$16,276,000 from concession rentals, and \$254,877,000 of state, local and Federal admission, sales and other excise taxes.

The Census Bureau said the average admission price, including taxes, was 44 cents, with a range from 30 cents in Mississippi to 56 cents in California. Taxes for the U. S. as a whole averaged 7.6 cents per admission.

tre Owners of Virginia at the Jefferson Hotel in Richmond. Mr. Mayer said the industry would grow to an importance and magnitude far beyond its present stature, and added: "I have no patience with those who see in our present difficulties the end of a business which has been and still is the principal source of entertainment for millions of people all over the world. We are in the midst of a revolution in entertainment, but if the men and women of our business keep their heads and use their imagination it will be the picture business which will reap the final benefits of the changes this revolution will bring."

NLRB, Upholding IATSE, Calls SOPEG Pact Invalid

The National Labor Relations Board has declared invalid the Screen Office and Professional Employees Guild contract covering Loew's New York exchange, attorneys for Motion Picture Home Office Employees Local No. H-63 of the International Alliance of Theatrical Stage Employees reported in New York last weekend. The local had attacked the contract in recent hearings before Board officers. The board ruled that the contract's union security clause "exceeded the permissible limits of the Taft-Hartley Law," according to the local's attorneys. A new election to determine representation will be held as soon as possible. The IATSE local is expected to challenge SOPEG contracts covering 20th-Fox, RKO Radio, Columbia and Loew's home offices and the 20th-Fox New York exchange on the strength of the board's decision.

NBC Orders TV Circuits For Southwest Cities

The National Broadcasting Company this week announced that it had placed an order for full-time television circuits to connect Tulsa, Oklahoma City, Fort Worth, Dallas, San Antonio and Houston with the NBC television network. Depending in part on the American Telephone and Telegraph Company, the interconnection should be made by 1952, it was said.

MacMillen Visits Coast On Souvaine Business

William C. MacMillen, recently named board chairman of Souvaine Selective Pictures Co., left New York for Hollywood this week to line up product of independent producers for release by Souvaine. He will also confer with two television concerns that have expressed interest in purchasing the Eagle Lion Classics Studio. Before leaving New York, Mr. MacMillen said that while he intends to take an active part in the affairs of Souvaine, his principal concern will continue to be with his duties as president of Pathe Industries. He also said Pathe has no intention of dropping its \$15,000,000 anti-trust suit against RKO Theatres and Loew's.

Mandell Named President Of Ontario Exhibitors

Harry S. Mandell of the 20th Century circuit has been named president of the Motion Picture Association of Ontario, replacing Stanley E. Gosnell, who died recently. Mr. Gosnell, manager of the Uptown, Toronto, had been president and treasurer. Mr. Mandell was elected vice-president last November and will occupy the presidency for the balance of this year. J. D. McCullough, owner of the Iroquois at Petrolia, Ont., was promoted from director to vice-president, and Lou Rosefield, of the Westdale in Hamilton, was appointed treasurer.

Jack Schlaifer Names Six Sales Managers

The Jack Schlaifer Organization, distributors of independent productions, has added six district managers to its sales staff, L. J. Schlaifer, president, announced in New York this week. The new sales managers are: Jack Bellman, the New York district; Grover Parsons, the southeastern territory; William Shartin, northwest; Al Glaubinger, central states; Claud E. Morris, Los Angeles, and Max Cohen, Washington. With the exception of Mr. Morris, all had been associated with Eagle Lion Classics.

Terry Ramsaye Says



JERSEY OSCAR — Rider College at Trenton has conferred the degree of Doctor of Science on Arthur Godfrey of radio, phonograph and television. Dr. Godfrey spent nearly a year in high school at Hasbrouck Heights, but he certainly learned a lot, subsequently and elsewhere. This is the first that some millions of persons have heard of Rider College, and it will probably be the last for most of them.

This is reminiscent of that day so long ago that the dictatorial Roxy, presiding over the Rialto and Rivoli in New York, conferred a doctorate on the theatres' eminent music master, Hugo Reisenfeld. It came about when Roxy discovered that I had elected to change the Rialto program announcement to read "Dr. Firmin Schwinne at the grand organ." "How come?" demanded the impresario. Answer: "Because he has the degree and is proud of it." Roxy: "Has Hugo been to college?" "Yes—including the University of Paris."

"Then," ruled Roxy, "put him in the program as Doctor Reisenfeld—can't have any of his musicians out-ranking him."

Hugo didn't like it, but he took it—until Roxy was dismissed, long later. "Too many people ask me what to do for a cold," Hugo explained.

PAPA & MAMA—A survey in New York state comes up with the opinion of seven out of every ten persons interrogated that it is parents who are chiefly responsible for juvenile delinquency. This report has been turned into the *New York Journal American* by the Princeton Research Service. Once upon a time the movies were to blame for all of it. Now it seems that only about five per cent of those questioned have been minded to blame movies, radio crime programs, television and comics. Among the analytical citations of the respondents as to the several direct causes of the misconduct of the young a total of 45 per cent is assigned to sheer parental neglect. This just might bestir a movement toward the quaint old American custom of rearing children in the home.

And all this serves to remind us that the prattle about the vast potential educational capacities of television is now at a new high. It is assumed that because the young have evidenced a liking for watching the TV screen, the ready way into their consciousness with cultural contact is there-

fore the same TV screen. Again there is much in the air about the reservation of special portions of the electronic spectrum for those educational purposes. We went all through that with radio years ago, and before that there were those vast promises of educational revolution by way of the motion picture. Meanwhile endless surveys, investigations, and questionnairing is turning up the extraordinary ignorance of the common man and the common student. It seems still to be true that education's success is more through individual capacity and interest—and in nowise whatever on magic or electronic methods. Now and then, accidentally, entertainment educates.

WHITHER THE CUSTOMERS: The American Booksellers Association has a report showing a waning readership. In 1950, 2.4 per cent of the bookstores of the country went out of business, and this, mind you, comes in sequel to a growth of only 96 new stores from 1929 to 1948. In the same period gift shops increased by 7,330, record shops by 3,888, camera shops by 6,431. Only three novels sold more than 100,000 copies last year in the retail stores, but seven non-fiction titles passed that mark.

"A new generation of readers is not being made as rapidly as a generation of hearers and lookers," observes Allan McMahon, president of the association.

Last year the average bookstore made a profit, after taxes, of only three-fourths of one per cent.

The customers have many choices for their pastime amusement.

CONFESSION — Now that thirty-seven years have elapsed the *Kinematograph Weekly* comes forward with the admission, in a piece by James Bonson, that the first issue of its *Yearbook*, issued in 1914, "began its editorial matter with a split infinitive." The statute of limitations has run and we had about forgotten the matter. It is forgiven.

SOME TIMES LOUELLA's back-swing has as much power as her drive. She interviewed Pierre La Mure, French novelist, at a party the other day and emerged with: "He said that he was once a painter himself, but a bad one. I suppose that is how he caught the feeling of Henri Toulouse-Lautrec." This pertains to a new novel.

Disney Says TV Not Equal To Reissues

While he is using television extensively to promote his pictures, Walt Disney said in New York last week that "no television deal can equal what we do on theatre reissues." He indicated he had no present plans to sell old product to the broadcasters.



Walt Disney

Stopping over on his way to London, where he will supervise filming of "Robin Hood" and attend the premiere of "Alice in Wonderland" at the Leicester Square theatre July 26, Mr. Disney estimated each reissue of one of his shorts grossed anywhere between \$80,000 and \$90,000. Disney product, he said, has done exceptionally well, even though "Fantasia" still has a long way to go before it recoups its cost.

The producer last Christmas plugged "Alice" on a special television show over the CBS network, sponsored by Coca-Cola. Last week, he appeared on the James Melton TV show where a special 10-minute short dealing with "Alice" also was shown.

Mr. Disney professed ignorance of the activities of Hurrell Productions, Disney subsidiary set up to produce films for television. He explained that it was a straight commercial proposition in which the studio facilities were used. Disney shorts in color have been made available to CBS and others interested in the development of color television. While in New York, Mr. Disney watched a CBS color demonstration.

Regarding his studio's future production program, Mr. Disney said he planned to make a feature film every year and a half, along with 18 shorts annually and two three-reelers of the "Beaver Valley" variety. "Robin Hood" is due for release in 1952 and the Disney studio already is working on "Peter Pan," the next cartoon feature.

Mr. Disney refused to comment on the almost simultaneous release of his "Alice" and the Bunin puppet version of the same story which opens at the Mayfair in New York July 26.

Two Disney Films Capture Berlin Festival Awards

Walt Disney's "Cinderella" and his "Beaver Valley" won gold medal prizes at the International Film Festival in Berlin this week, sharing the top awards with British and West German productions. The Motion Picture Association of America reported that Joan Fontaine, American star visiting Berlin for the Festival, was given an enthusiastic reception.

YOU ARE CORDIALLY INVITED
TO ATTEND WALT DISNEY'S
box office
WONDERFUL TEA PARTY.



RKO RADIO PICTURES, INC., TRADE SHOWINGS

ALBANY, Fox Screening Room, 1052 Broadway, Mon., July 2, 8:00 P.M.

ATLANTA, RKO Screening Room, 195 Luckie St., N.W., Mon., July 2, 2:30 P.M.

BOSTON, RKO Screening Room, 122-28 Arlington St., Mon., July 2, 10:30 A.M.

BUFFALO, Mo. Pic. Oper. Screening Room, 498 Pearl St., Mon., July 2, 2:30 P.M.

CHARLOTTE, Fox Screening Room, 308 South Church St., Mon., July 2, 2:00 P.M.

CHICAGO, RKO Screening Room, 1300 S. Wabash Ave., Mon., July 2, 2:00 P.M.

CINCINNATI, RKO Screening Room, 12 East 6th St., Mon., July 2, 8:00 P.M.

CLEVELAND, Fox Screening Room, 2219 Payne Ave., Mon., July 2, 2:30 P.M.

DALLAS, Paramount Screening Room, 412 South Harwood St., Mon., July 2, 2:30 P.M.

DENVER, Paramount Screening Room, 2100 Stout St., Mon., July 2, 2:00 P.M.

DES MOINES, Fox Screening Room, 1300 High St., Mon., July 2, 1:00 P.M.

DETROIT, Blumenthal's Screening Room, 2310 Cass Ave., Mon., July 2, 2:30 P.M.

INDIANAPOLIS, Universal Screening Room, 517 N. Illinois St., Mon., July 2, 1:00 P.M.

KANSAS CITY, Paramount Screening Room, 1800 Wyandotte St., Mon., July 2, 2:30 P.M.

LOS ANGELES, RKO Screening Room, 1980 S. Vermont Ave., Mon., July 2, 2:00 P.M.

MEMPHIS, Fox Screening Room, 151 Vance Ave., Mon., July 2, 2:00 P.M.

MILWAUKEE, Warner Screening Room, 212 W. Wisconsin Ave., Mon., July 2, 2:00 P.M.

MINNEAPOLIS, Fox Screening Room, 1015 Currie Ave., Mon., July 2, 2:00 P.M.

NEW HAVEN, Fox Screening Room, 40 Whiting St., Mon., July 2, 2:00 P.M.

NEW ORLEANS, Fox Screening Room, 200 S. Liberty St., Mon., July 2, 10:30 A.M.

NEW YORK, Paris Theatre, 4 West 58th St., Mon., July 2, 10:30 A.M.

OKLAHOMA, Fox Screening Room, 10 North Lee St., Mon., July 2, 10:30 A.M.

OMAHA, Fox Screening Room, 1502 Davenport St., Mon., July 2, 1:00 P.M.

PHILADELPHIA, RKO Screening Room, 250 N. 13th St., Mon., July 2, 2:30 P.M.

PITTSBURGH, RKO Screening Room, 1809-13 Blvd. of Allies, Mon., July 2, 1:30 P.M.

PORTLAND, Star Screening Room, 925 N.W. 19th Ave., Mon., July 2, 2:00 P.M.

ST. LOUIS, RKO Screening Room, 3143 Olive St., Tues., July 3, 2:30 P.M.

SALT LAKE CITY, Fox Screening Room, 216 East 1st St., South, Mon., July 2, 1:15 P.M.

SAN FRANCISCO, RKO Screening Room, 251 Hyde St., Mon., July 2, 2:00 P.M.

SEATTLE, Jewel Box Screening Room, 2318 2nd Ave., Mon., July 2, 2:00 P.M.

SIOUX FALLS, Hollywood Theatre, 212 N. Phillips Ave., Mon., July 2, 10:00 A.M.

WASHINGTON, Film Center Screening Room, 932 New Jersey Ave., Mon., July 2, 2:00 P.M.

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WALT DISNEY PRODUCTIONS



20TH-FOX TO INTENSIFY PRODUCT PROMOTION

Sales Personnel Is Told Simultaneous Runs Will Be Reduced Sharply

Twentieth Century-Fox, concluding one of the most important sales meetings in its history last week in Los Angeles, has let it be known that it will implement in the immediate future detailed plans for expanding and intensifying advertising, exploitation and publicity; relief to exhibitors in distress; easing the print shortage problem; cutting down of simultaneous runs, and generally putting the releasing arrangements for such pictures as "David and Bathsheba," "Decision Before Dawn" and others, into high gear.

The five-day meeting was held at the National Theatres headquarters and attending were district and branch managers and other sales personnel from every exchange district in the U.S. and Canada.

Home Office Executives Outlined Plans

The New York home office and Hollywood delegations, representing distribution, exploitation, advertising and publicity, and production, were spearheaded by Spyros P. Skouras, president; Al Lichtman, director of distribution; Darryl F. Zanuck, production vice-president; Charles S. Einfeld, vice-president in charge of advertising, exploitation and publicity; and Harry Brand, studio publicity head.

On the question of simultaneous runs, Mr. Lichtman indicated that this practice was on the increase. "If patrons feel they are not getting an opportunity to see good motion pictures at their convenience, we should make every effort to correct this situation," he said, obviously referring to a series of complaints in the Los Angeles area where the simultaneous runs are at an all-time peak. In that district, the same picture often plays in at least six houses at the same time.

Cutting down of simultaneous runs was one way of handling the print shortage problem, Mr. Lichtman implied, and discussions would be held with exhibitors on ways and means toward accomplishing this goal.

Skouras Sees Theatre TV Rejuvenating Industry

The convention broke up in an atmosphere of optimism after Mr. Skouras' prediction that theatre television would rejuvenate the film industry. "Good showmen never surrender, but fight continuously on a high level until their goal is achieved," he said, adding that production costs can be reduced without hurting the pictures' quality, and that war-inflated salaries should also come down.

Mr. Zanuck used his speech for an attack on "static and arty" films as "drugs on the



CONVENTION HIGHLIGHT. The address by chief of production Darryl F. Zanuck. Twentieth Century-Fox executives on the dais listening to him are Spyros Skouras, president; Al Lichtman, director of distribution, and William C. Gehring, assistant general sales manager.

exhibition market." He said the studio's policy from here on in would be an "accent on movement." Americans, he added, "would patronize motion pictures again when pictures start to move. We have the ammunition to make our own top or bottom at the box-office, depending on how we make our pictures and distribute them."

Other speakers were Joseph M. Schenck, studio executive; George Dembow of National Screen Service; Paul Terry, producer of Terrytoons; Edwin M. Aaron, western sales manager; Arthur Silverstone, eastern sales manager; Peter Levathes, short subjects sales manager.

The following topics were dealt with by the delegates:

PROMOTION: Activities to be coordinated with field and home office sales personnel merging their efforts with those in advertising, exploitation and publicity in helping exhibitors, large and small, sell the pictures. Cooperative advertising to be offered every first run theatre and in all first subsequent runs where the exhibitor will be willing to get together for a joint effort. The cooperative advertising will have to be in addition to the regular advertising budget. Twenty-four-sheet posters to be given gratis to exhibitors who contract for billboard space. Advertising campaign for "David and Bathsheba" earmarked at \$1,250,000. Expanded advertising in the trade press and other publishing media.

DISTRIBUTION: The sliding scale rental formula should be restored in certain areas, Mr. Lichtman said. "We shall continue the policy of giving local autonomy to district managers, including authority to give relief in distress cases," he added. And the division manager would have to be sure that a film has been sufficiently pre-sold in his territory before the playdate is set.

At the end of the meeting it was learned that Mr. Aaron and Mr. Silverstone will tour their respective divisions to "bring the results and experience gained . . . to the attention of all sales personnel in their territories."

The "David and Bathsheba" campaign, one of the most extensive ever undertaken in the history of the company, will hit "a population area of 58,000,000" which will be "bombarded with newspaper, television, radio and in-person publicity" through Walter Talun, playing "Goliath."

Lurie Tries for Hughes Stock, Latter Refuses to Sell

Louis R. Lurie, who as head of a San Francisco syndicate was unsuccessful in acquiring the Warner stock, this week said on the coast that he had offered approximately \$6,500,000 to buy out Howard Hughes' stock in the new picture and theatre companies. Mr. Hughes has rejected the offer. He is required by the court to dispose of the theatre stock.

The offer, which Mr. Lurie says does not involve anyone else, is \$3.50 per share for the 929,020 Hughes shares in both companies. It is known that Mr. Hughes does not want to sell at a loss as far as the theatre stock is concerned, and reportedly wants to hold on to his production company stock. Mr. Hughes paid \$9 per share for the stock originally. This week, he made this statement:

"Occasionally rumors make their appearance which are damaging to all concerned and I feel it is my duty to reply. Therefore, let me say that I am not negotiating with anyone whomsoever for the sale of my stock in RKO Radio Pictures, Inc. I have no intention of selling my stock. I do not care to entertain or consider any offers for same."

**CHICAGO DOES IT!
DETROIT DOES IT!
YOU CAN DO IT!**



Ballyhoo blasts rock Chi-
cago and Detroit to sensa-
tional openings for Grand
and Madison Theatres !...
Proving again that THE
UNUSUAL SHOW UNUSU-
ALLY EXPLOITED GETS
THE MONEY!...Here's your
exploitation field day—
flash posters, smash tab-
loid heralds, shock news-
paper ads and accessories
with "come-on" pull that
spells surefire BOXOFFICE!

JUNGLE HEADHUNTERS

PRINT BY
TECHNICOLOR

Made in the course of the
Lewis Cotlow Amazon
Expeditions

Produced by JULIAN LESSER
Written by Joseph Ansen
and Larry Lansburgh





Jeanne Crain and Jean Peters in "Take Care of My Little Girl."



Left, Marlene Dietrich and James Stewart in a delicate moment in "No Highway in the Sky."

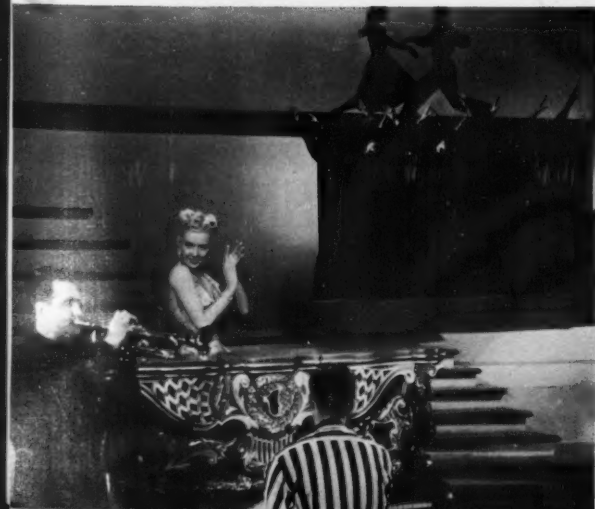
"SHOWMANSHIP pictures backed by showmanship action" was the word at Twentieth Century-Fox this week as the studio and sales force united to bring entertainment to the masses, and the masses to the boxoffices of the nation.

An announcement at the Hollywood convention called for a "merger" of the forces of sales and advertising in a mighty effort to sell the company's product to the public. Darryl F. Zanuck in his statement during the final sessions of the convention joined his production organization to the joint effort.

Accent on "Moving" Is Production Formula

His credo that the accent must be on the moving picture rather than on the *talking* picture lends strength to the attempts of the company to go all-out in its merchandising program. The national merchandising pattern established by the company in regard to advertising and exploitation, local co-op offers, and intensified activities on the part of the sales force to aid in the selling of the pictures will have tremendous backing from the studio.

Left below, Betty Grable in a scene from the Technicolor musical, "Meet Me After the Show."



Mr. Zanuck placed the pictures he is making for the masses in four major categories. The first he called "Specials" and the name is more than a mere description of their handling and boxoffice possibilities. In this group will be pictures such as "Kangaroo," "David and Bathsheba," "Viva Zapata," "The Desert Fox," "Lydia Bailey," "Way of a Gaucho," "The Snows of Kilimanjaro" and others whose subject matter is either well-known to the great mass of moviegoers or because of spectacularly dramatic or pic-



Above, Cary Grant, Jeanne Crain and a kiss in "People Will Talk."



Zero Mostel and Clifton Webb in "Mr. Belvedere Rings the Bell."

torial values are of special appeal to the American audience.

The producer's emphasis on the qualities of motion pictures which cannot be provided in other entertainment media has direct bearing on his next category of films, Technicolor musicals. These include among released and unreleased pictures, "On the Riviera," "Friendly Island," "Meet Me After the Show," "Golden Girl," "With A Song In My Heart," "Belles on Their Toes," "Father Does a Strip," "Music in the Air," "Charmaine," "Sally, Irene and Mary," "Sunnyside Up" and others all scheduled for release during the next two and one-half years.

In the third group, called "Action," Mr. Zanuck listed those dramas which are examples of moving pictures—films that get back to the basic action and movement which is implicit in fine film entertainment. Among these he cited "Anne of the Indies," "Secret of Convict Lake," "The Day the Earth Stood Still," "Red Skies of Montana," "White Witch Doctor," "Return of the Texan," "Old Soldiers Never Die," "King of the Khyber Rifles," "Island In the Sky," "Pony Soldier," "Interpol" and others.

Fourth Group Includes Comedy and Dramas

The fourth category is for those human interest stories falling either into the comedy or drama class. In this section may be found "Take Care of My Little Girl," "Mr. Belvedere Rings the Bell," "No Highway in the Sky," "Love Nest," "Let's Make It Legal," "The Marriage Broker," and "Elopement." In many cases the stories deal with some portion of the American scene best known to the national moviegoing audience.

Behind this line-up will be the full support of sales and advertising. The pictures will in no case be looked upon as package product and handled in a routine and mechanical way. Each film will be given separate and



The Biblical story of King David will be told in the Technicolor spectacle picture, "David and Bathsheba." Above, Gregory Peck as David sits on the throne of Judah. At right with Susan Hayward as Bathsheba.

unique salesmanship to the public in order to insure top grosses right down the line. The announcement last week that 20th Century-Fox will offer co-op ads to all first runs in the country, whether large or small, came as welcome news to the exhibitor who maintains that strong and regular selling of every picture will offset any other competitive entertainment. In addition, 20th Century-Fox is set to work with first subsequent runs where the exhibitor can get together for joint merchandising. This is in line with the important boxoffice effects of joint newspaper and radio advertising in simultaneous subsequent run bookings.

Typical of the type of campaign being given a 20th Century-Fox picture is the top-drawer backing lined up for Darryl F. Zanuck's "David and Bathsheba". Across the United States and Canada for the next four months, a campaign will be waged hitting national, fan, farm and religious magazines.



Hildegard Neff and Oskar Werner, who have the leading roles in "Decision Before Dawn."



James Mason as Field Marshal Rommel, flanked by Charles Evans and James Macready in "The Desert Fox."

The "LOST" Audience...

Jerry
WALD



Norman
KRASNA

Productions

180 NORTH GOWER STREET • LOS ANGELES 38

May 10, 1951

RKO STUDIOS •
OFFICE OF
JERRY WALD

Mr. William B. Carr
McCall's Magazine
230 Park Avenue
New York 17, New York

Dear Bill:

The "lost" audience in the motion picture industry today is not the television fans, nor the intellectuals, nor the over-30 group, as has been suggested. The lost audience is the woman who formerly went shopping with her neighbor, then took in a matinee; who dragged Pop and Junior out of the house once a week to see the double bill at the Bijou.

We have lost this woman — who controls a majority of the box office by her influence over her husband and her children — because we have stopped making movies for women. In our anxiety to create something new and startling for the screen, we have overlooked our most important market. We make movies for men, for adolescents, for pre-adolescents, for culture-vultures, for sophisticates who won't see pictures anyhow, for almost everyone except Mrs. Jones, and Mrs. Harris, and Mrs. Johnson.

Norman Krasna and myself are striving to regain that lost audience through the twelve pictures we will make for RKO Radio distribution in 1951.

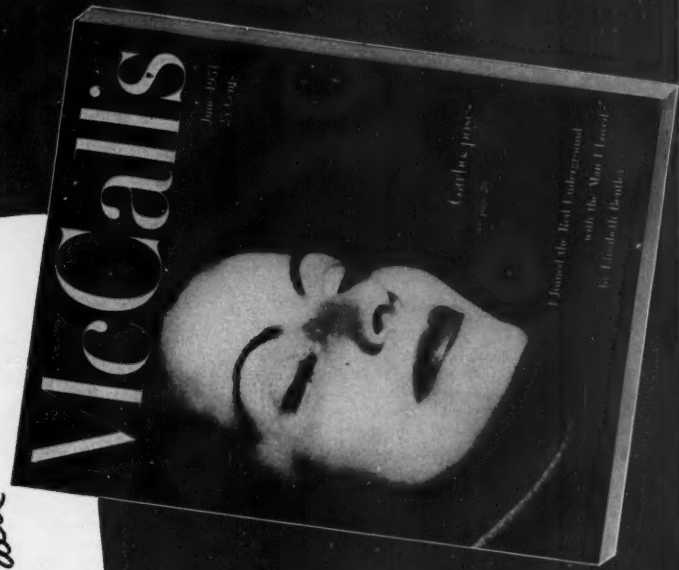
But, you might ask, how do we know what stories will have that kind of appeal? There's only one way to judge. Read the magazines which appeal primarily to women. See what kind of stories they are reading. See what kind of what kind of advertisements attract their attention. See what kind of letters women write to editors.

Frankly, there's no magazine that gives a better or more accurate picture of the mind of today's woman than McCall's. The articles and the grade of fiction in the magazine are always in the most impeccable taste, never stooping to sensationalism for the sake of a few extra newsstand sales.

For this reason, McCall's is a most accurate guide to the woman's world and the woman's mind and, most of all, a woman's emotions.

Sincerely
Frank Wald

...and how to
regain it!



People in The News

CHARLES P. SKOURAS, president of National Theatres, was host to a group of Los Angeles civic, military, business and journalistic leaders at the Ambassador Hotel this week. Plans were laid for the commemoration of the 175th anniversary of the signing of the Declaration of Independence.

DR. HERBERT T. KALMUS, president and general manager of Technicolor, Inc., arrived in New York this week from Europe aboard the *S. S. Queen Elizabeth*.

WAYNE COV's Presidential nomination for another seven-year term on the Federal Communications Commission received unanimous approval from the Senate Interstate Commerce Committee in Washington last week.

MAURICE A. BERGMAN, director of public relations for Universal Pictures, will be one of the guest speakers at the annual convention of the Mississippi Theatre Owners in Biloxi June 25.

SOL FIELDING, assistant to MGM producer RICHARD GOLDSTONE for the past two and a half years, has been promoted to associate producer, MGM announced in Hollywood this week.

LOUIS K. SIDNEY, vice-president of Loew's, Inc., was presented with a certificate of recognition recently for his fund-raising activities in helping to obtain \$175,000 for Cedars of Lebanon Hospital, Los Angeles.

KENNETH CARTER was reelected president of the Screen Publicists Guild in Hollywood this week.

wood this week. Also reelected was HOMER DAVIS, treasurer. ROY CRAFT and BETTY MITCHELL were elected vice-president and secretary, respectively.

SAAL GOTTLIEB will be honored by Variety Club Tent No. 1 at a testimonial dinner at the William Penn Hotel, Pittsburgh, June 25. Mr. Gottlieb has been promoted from MGM branch manager in Pittsburgh to New York-New Jersey district manager.

WILLIAM C. SHELTON has resigned as general manager of A.F.E. Corporation and personal representative of PAUL GRAETZ in the U.S. effective June 30.

NORMAN BECKETT, Loew's International manager for Germany, is in New York for conferences with home office executives.

T. H. READ, former Atlanta theatre executive, has been appointed director of public relations for the Southeastern Fair Association.

LAZAR WECHSLER is in New York from Europe to discuss promotion and distribution plans for the general release of "Four in a Jeep."

W. L. PERRY, former Texas exhibitor, has leased the Northside drive-in, Colorado Springs, Colo., from PAUL ROTHMAN.

ALAN V. ISELIN has left his position as assistant general manager of the Hellman Theatres, Albany, to join the Fairway Manufacturing Corporation, Oneonta, N.Y.

Lightman Sees Films, TV Complementing Each Other

The profitable existence, side by side, of television and motion pictures was predicted last week by M. A. Lightman, Sr., president of Malco Theatres, Memphis, in his address to the Tennessee Theatre Owners' Association convention in Memphis. Mr. Lightman said: "Television and movies will learn to live together just as radio and movies learned some years ago. . . . Television is hurting the industry to some degree, but not to the wide extent believed by many."

The delegates who attended the one-day convention reelected the following officers: Jay Solomon, Chattanooga, president; W. F. Ruffin, Jr., Covington, vice-president, and Eli Bernstecker, secretary-treasurer.

Mr. Lightman also said that one of the big reasons for the present box office situation was that people had less money to spend. "The industry is turning out many fine pictures but needs more," he said. He said the anti-trust divorcement was a bad

thing for the industry since the big companies "have no showplaces for their wares, and there is consequently a lack of stimulation for the production of better movies."

Allied Unit in Wisconsin Asks Aid for Exhibitors

An appeal to distributors for relief to distressed exhibitors in the Milwaukee area, and a request to the companies that "an adequate number of prints" be provided for each picture, were contained in resolutions passed at the regular board of directors meeting of the Allied Independent Theatre Owners of Wisconsin at Wausau, Wis. Oliver Trampe was appointed to fulfill the unexpired term of his late father, Charles W. Trampe, as director for the first district. Ben Marcus, president, proposed several ideas to stimulate business and Harold Pearson, executive secretary, reported on the progress of the drive-in code now being prepared by a special committee. Larry Beltz of Wausau opened the meeting.

Push Plans For Jubilee Campaign

Plans were speeded this week to implement the proposed box office jubilee campaign, with the entire motion picture industry participating, scheduled to take place in the fall.

The jubilee celebrations will be national in character and will mark the 50th anniversary of the first motion picture theatre in the U.S. Although the specific events are still in the "working out" stage, according to Charles E. McCarthy, publicity director of the Council of Motion Picture Organizations, which is sponsoring the project, it is understood the features will be extensive advertising, exploitation and publicity, plus the arranging of special events.

This week, at a meeting in New York, Howard Dietz, director of advertising, publicity and exploitation for MGM, and Charles Simonelli, Universal's eastern advertising-publicity manager, were named chairmen of committees to deal, respectively, with advertising and exploitation suggestions for the jubilee. The committees, headed by the two executives, are affiliated with the Motion Picture Association of America's advertising-publicity committee, of which S. Barrett McCormick of RKO was reelected chairman for another six months.

The gathering of the MPAA group, which was called to discuss the various angles of the proposed COMPO campaign to improve box office conditions, also appointed Charles S. Einfield, Mort Blumenstock and Jerry Pickman, advertising-publicity heads of Twentieth Century-Fox, Warner Bros., and Paramount, respectively, as a committee to represent the MPAA committee to discuss a proposed box office campaign planned by the Public Relations Committee of the Exhibitors of Greater New York.

The following also attended the MPAA meeting: Arthur L. Mayer, executive vice-president of COMPO; Arthur Schmidt, Columbia; S. F. Seadler, Loew's; Madeleine White, Monogram; Sid Blumenstock, Paramount; Don Prince, RKO; Joe Gould, 20th-Fox; May E. Youngstein, United Artists; Dave Lipton and Jeff Livingston, Universal, and Al Corwin, MPAA.

Chicago Price War Seen Gradually Petering Out

Normal admission prices were this week being reinstated in the wake of a price war on Chicago's South Side which saw admission tumbling as low as nine cents for children. Leading the way was the Jackson Park which has abandoned its "bargain price" policy. The nine-cent low, however, is being retained by the Empress, Englewood and Linden; before the "war" children's prices were 20 cents. Balaban and Katz' Tower and Southtown early in the week had not yet returned to their normal admission price.

A black and white movie poster for 'Peking Express'. The background is a dark, grainy image of a train interior. In the foreground, a man (Joseph Cotten) is crouching, looking down at something in his hands. Behind him, another man (Edmund Gwenn) in a hat and a woman (Corinne Calvet) are visible. The title 'PEKING EXPRESS' is written in large, bold, stylized letters with horizontal motion lines.

PEKING EXPRESS

HAL WALLIS'

PRODUCTION STARRING

**JOSEPH CORINNE EDMUND
COTTEN · CALVET · GWENN**

with **MARVIN MILLER**

Directed by **WILLIAM DIETERLE**

Screenplay by **John Meredyth Lucas**

Adaptation by **Jules Furthman**

From a Story by **Harry Hervey**

Timeliness Sells! And not since the same producer made "Casablanca" has so much excitement been so precisely timed to the day's news . . .

AD RISE HURTS IN AUSTRALIA

by FRANK O'CONNELL

in Sydney

First run theatres here are confronted with new problems in adequately launching product owing to the soaring advertising rates demanded by all of the metropolitan dailies, and the space-rationing that has just now been instituted. Newspapers are going back to war-time rationing of amusement advertising space and city advertising men are finding it more difficult to sell the public new product.

They have always maintained that directory advertising is not enough since this type of ad tells but does not sell.

Following the lead of Sydney papers, many dailies throughout the Commonwealth increased their rates substantially May 1. This increase represents a 50 per cent hike in some cases and a 100 per cent boost in one particular instance. The Sydney dailies recently cut down their column widths to 9 ems, thus giving an extra column per page and incidentally another, indirect increase in the prices.

Other Cities Follow Lead

In Brisbane, both the Telegraph and the Courier Mail have increased their single column inch rates. In Perth the Westralian goes from 12/9d to £1.1.0 an inch, a considerable increase. In Adelaide, the papers have not yet increased their rates but have decreased their column width, which is actually a price rise. The Melbourne papers have intimated that they will increase their rates; the Melbourne Herald is expected to put its single column inch rates up by 50 per cent.

It is explained that the reason for the drastic cut of amusement space is the critical shortage of newsprint that is becoming worse week by week. With America using 60 per cent of the world's newsprint, Australia's newspapers are finding their quota diminishing with each shipment.

It all adds up to one big headache for theatre and distributor advertising executives who frankly admit they can't see an end to the situation, which unhappily occurs at a time when the industry needs every penny and when vigorous selling is more necessary than ever.

The pre-eminence of the United States as the largest supplier of motion picture entertainment to Australian theatres was emphasized again when the Chief Commonwealth Film Censor's figures were released this week. Covering the year 1950, the censor's report shows that 407 feature films were imported during 1950, the highest number since 1941, and of this total 316 were American.

The 1950 total was eight more than the preceding year. There was not one rejection in 1950 and only one the year before.

Of the 407 features imported in 1950, 63

were British and 28 from other countries. In 1949, there were 284 from the U. S., 94 from Britain and 21 from other countries. American imports have increased by 32 and British declined by 31. In this country there is a favorable quota operating for British films. The 1950 figures also show that the importation of short subjects has even further declined.

There were 411 features passed for censorship in 1950, including four Australian. Of these, 262 were classified as suitable for general exhibition and 149 as not suitable for exhibition before children under 16.

The number of Australian films exported during 1950 showed a marked increase although the length of footage declined. There were 4,047 16mm films imported in 1950.

Paramount has bought the Kings theatre, Melbourne, as an exclusive outlet for its product. The deal was signed by Frank O'Collins for Gaiety Theatres and Clay Hake for Paramount. Mr. Hake is managing director of the American company. Paramount product moved over May 24, 1951.

FRANCE

by HENRY KAHN

in Paris

The recent announcement by Phil Reisman, RKO vice-president, that RKO would set up a special distributing service for European films, has been received with mixed feelings in France. Mr. Reisman disclosed his plan while visiting London. French producers fail to understand why this effort should suddenly be made. For years they have been told European films, with a few exceptions, are not acceptable to the American public at large.

Industry people here are not sure whether it is RKO's intention to intensify the distribution of French films among specialized houses or whether it is planned to get them bookings on the circuits. In an interview, Mr. Reisman said French pictures would be dubbed by experts.

One exhibitor spokesman here expressed doubt over the Reisman project and went as far as to say that, even if the films are taken, they'd never be shown. There are some here who suspect that the announcement's purpose was to get more dubbing visas for American films in France.

The Centre National de la Cinematographie, has issued statistics which show that, since 1946, the cost of making a film has risen from an average of 24.3 million francs to 47.7 million. The average in 1938 was three million francs. The Centre finds that there is a definite tendency towards cheaper pictures.

Centre figures show that there has been a

steep decline in the number of visas issued to foreign films dubbed in French. In 1950, 264 were granted against 281 in 1949, 392 in 1948 and 422 in 1947. On the other hand, 430 visas were granted to original version films in 1950 against 352 in 1949.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

Felipe Gregorio Castillo, former head film censor who now heads the National Authors Union, has asked his organization to petition President Miguel Aleman to abolish film censorship and substitute instead a moral code for producers patterned after that now in use in the U. S. In making his request, Mr. Castillo indicated that picture censorship at present is considered unsatisfactory to all concerned. Mauricio de la Serna, important producer here, has been campaigning for the adoption of a moral code like the American Production Code.

The Russian Embassy here is donating liberally, and for free, from its stock of about 9,000 film shorts in 16mm. All of them are propaganda reels.

The industry's own bank, the semi-official Banco Nacional Cinematografico, S.A., reports loans, credits and discounts totaling \$1,850,923 and \$2,200,000 in bonds in circulation in its latest report, April 30.

Arrangements are progressing for Mexico's first world film fair at Acapulco, the Pacific port-resort. Leopoldo Pastor, chairman of the event's executive committee, says the fair should last from February 1 to 15, 1952, with all democratic picture-producing countries invited to submit entries.

INDIA

by V. DORAISWAMY

in Bombay

The distributors of Sind and Baluchistan have protested against what they consider a one rupee per foot penalty duty imposed by the Government of Pakistan on Indian films imported into Pakistan.

Instead of sending pious memoranda to the Government and then relapsing into inactivity, the Sind and Baluchistan distributors have forbidden any distributor from collecting the prints from the customs after paying this penalty. Further, they have warned that, should any distributor or a third party take over such a print, no exhibitor in Sind or Baluchistan will accommodate that picture in his theatre.

3 Canadian Houses Sold

G. W. Hogarth and Fred Graham recently sold their interests in the Roxy theatre, Kingsville; the Haro theatre, Harrow, and the Rio theatre, Essex, Ontario, for \$195,000. The Roxy, which was owned solely by Mr. Hogarth, was sold to Stephen Kovacs. The other two theatres, which Mr. Graham and Mr. Hogarth owned jointly, went to other interests.

Francis SEZ...



"Get that moose out of the balcony, boys. You'll need every seat in the house when you play my new picture..."



"Drop whatever you're doing... something more important is coming to your theatre... it's my new picture!"



"Order tickets, fellers... lots and lots of 'em... if you don't you'll run way short when you play my new picture."



"Hey, boys!... order your new suit with twenty pockets... you're gonna need them... and more... to hold the dough you'll make with my new picture."



UNIVERSAL INTERNATIONAL presents

"Francis GOES TO THE RACES"

Starring

DONALD O'CONNOR · PIPER LAURIE

and FRANCIS *the Talking Mule*

with CECIL KELLAWAY · JESSE WHITE · Based on the character Francis created by David Stern

Screenplay by OSCAR BRODNEY and DAVID STERN • Produced by LEONARD GOLDSTEIN • Directed by ARTHUR LUBIN

U-I makes the pictures with the **BUILT-IN-PROFIT!**

The Hollywood Scene

Guild Demand May Kill Plans for Films to TV

by WILLIAM R. WEAVER
Hollywood Editor

Whatever menace to the box office may abide in the releasing of theatrical films to television may be short-lived. The companies which have made arrangements with the American Federation of Musicians for so releasing their pictures, after rescoring and on payment of five per cent of their gross revenue to the AFM, are under scrutiny of a four-man committee, representing the three talent guilds and the AFL Film Council, which shortly is to recommend what percentage of that gross each guild and the Council shall demand.

Meanwhile, each of the companies has stated it is feeling its way, to find out how much revenue is to be had, and the company that took the plunge first says it isn't as much as it looked in the beginning.

Guild Contracts Are Up For Renegotiation Soon

Appointment of the committee followed signing by the Screen Writers Guild of a contract with the Independent Motion Picture Producers Association stipulating that participation in grosses from television would acquire to writers when and if a formula covering the matter were agreed at by any guild with either of the other producer associations. No formula can be worked

out until present contracts come up for renegotiation, but they all come up this summer, and the participation demand will be a part of every one of them. There has been some random thinking to the effect that the talent guilds lack power to enforce such demands, since the matter is a new labor-management factor, but the guilds gave a demonstration of strength in the case of the 20th-Fox salary reduction proposals that tends to discredit that thinking.

Perhaps even more forceful than the guild arguments will be those of the Council, which consists preponderantly of IATSE locals and is headed by the IATSE's Roy Brewer. The IATSE does not commonly make a demand to have it denied. Mr. Brewer told the *HERALD* this week that participation will be among the demands it makes when it opens contract negotiations July 23. Speculation is that guild and Council demands, together, will equal about 35 per cent of gross. It's generally agreed that, if so, the pie will have been consumed in the cutting.

10 Pictures Started

Ten pictures were started during the week, and six others completed, to bring the total shooting score to an encouraging 34 productions in work.

Ted Richmond started "Week-End with Father" for U-I, with Douglas Sirk direct-

ing Van Heflin, Patricia Neal, Richard Denning, Virginia Field, Gigi Perreau and others.

Jules Schermer launched "Lydia Bailey," Technicolor, for 20th-Fox, with Dale Robertson, Anne Francis, Charles Korvin and William Marshall, directed by Jean Negulesco.

Frank Melford went to work on "Fort Defiance," which UA will release, John Rawlins directing, with Dane Clark, Ben Johnson, Peter Greaves, Tracy Roberts and George Cleveland.

Sam Katzman began "California Conquest" in Technicolor for Columbia, with Cornel Wilde, Teresa Wright and John Dehner, directed by Lew Landers.

Cesar Romero, George Brent and Audrey Totter are the top names in Lippert Productions' "F.B.I. Girl," which William Berke is producing and directing.

Mel Epstein rolled "Warbonnet" for Paramount, with George Marshall directing Charlton Heston, Peter Hanson, Joan Tyler, Susan Morrow and Richard Rober.

Groucho Marx, Marie Wilson and William Bendix went to work in an untitled comedy started by co-producers Irwin Allen and Irving Cummings, Jr., for RKO Radio release, with Chester Erskine directing.

Mort Briskin, independent, began filming "No Time for Showers" in Vienna, with Don Siegel directing Vica Lindfors, Paul Christian, Peter Presses, Manfred Inger and others.

Joseph Bernhard Productions, releasing through 20th-Fox, started "East Is East," directed by King Vidor, with Don Taylor, Cameron Mitchell and Yoshiko Yamaguchi.

Vincent Fennelly put "The Long Horn," a Wild Bill Elliott vehicle for Monogram, into production with Lewis Collins as director.

THIS WEEK IN PRODUCTION:

STARTED (10)

20TH-FOX
East Is East (Joseph Bernhard Prod.)
Lydia Bailey (Technicolor)

UNITED ARTISTS
Fort Defiance (Melford-UA; Gallup, N. M.)

UNIVERSAL-INTERNATIONAL
Week-End With Father

FINISHED (6)
COLUMBIA
Purple Heart Diary

Chain of Circumstance
Valley of Fire (Gene Autry Prod.)
Corky of Gasoline Alley

MGM

Callaway Went Thataway

UNITED ARTISTS

The Big Night (Waxman Prod.)

SHOOTING (24)

COLUMBIA
Boots Malone

(Sidney Buchman Ent.)

INDEPENDENT

Chicago Calling (Arrowhead Pic.)
The Green Glove (formerly "The White Road"; Benagoss Prod.; France)
Another Man's Poison (Dougfair Corp.; England)

MGM

Lone Star
Westward the Women (Kanab, Utah)
The North Country

PARAMOUNT

Aaron Slick from Punkin Crick (Perlberg-Seaton)
My Son John (Washington, D.C.)
The Greatest Show on Earth

REPUBLIC

The Quiet Man
Utah Wagon Train

RKO RADIO

The Las Vegas Story
Androcles and the Lion
20TH-FOX
Viva Zapata
The Marriage Broker

The Golden Girl (Technicolor)

UNITED ARTISTS

African Queen (Horizon Prod.; Belgian Congo)

UNIVERSAL

The Treasure of Franchard
The Cimarron Kid

WARNER BROS.

Bugles in the Afternoon (Wm. Cagney Prod.; Tech.)
The Tanks Are Coming
Come Fill the Cup
Starlift



Service to the Public, Is the Eyssell Credo

by MARTIN QUIGLEY, JR.

HERE is a man at the top in the realm of entertainment who is without a trace of that somewhat popular ailment—the "television blues."

He is Gus S. Eyssell, executive vice-president of Rockefeller Center, Inc., and president of the Radio City Music Hall, New York City. His concerns, with regard to the Music Hall, are picture quality, mounting costs of stage productions and difficulties in maintaining highest physical standards. What some showmen are now seeking—ways and means of institutionalizing the theatre and developing staff morale and enthusiasm—have long been normal in his operation.

Admittedly the Music Hall enjoys enviable assets in size, location, physical appointments and access to several major companies' features, yet it was not made "the showplace of the nation" without hard work and skillful planning. What is even more remarkable is the way it has been able to hold its pre-eminent position. Now eighteen years old, the Music Hall is more definitely the nation's premier theatre than ever before.

Across a Rainbow Room luncheon table atop Rockefeller Center, Mr. Eyssell gave his views of the Music Hall, its past, present and future, and prospects for the industry.

Prime Policy to Keep Faith

"At the Music Hall our prime policy is to keep faith with the public. It is the people who are to be served. We try to avoid the controversial. We want to entertain and we try to provide the greatest entertainment possible for the price of admission. We want the Music Hall to be a people's theatre."

Mr. Eyssell listed four major points for the success of the Music Hall: 1) quality pictures, 2) excellent stage shows, 3) first class physical plant and 4) staff morale.

"I believe there never should be any cut in the quality of the stage presentation. That, in my view, amounts to about half of the drawing power of the Music Hall. Of course, the length of any run depends on the feature."

A worried frown came over Mr. Eyssell's face when he referred to the great increase since the war in the cost of presenting the stage shows. Unless the mounting spiral of prices can be halted, there will be a crisis. A majority of the Music Hall's 570 employees work directly or indirectly in connection with the stage presentation.

Mr. Eyssell is not one to look to increased admissions to solve mounting cost problems.

"Some sales managers are always looking for a gimmick. They wanted us to increase prices. Surely we could have gotten more in the war years but it would have hurt later."

Answering a question on favored picture types, the Music Hall head said, "Our favorites are good musicals and pictures made from good books."

"We have insisted on keeping up physical standards," Mr. Eyssell said with vigor as he turned to maintenance matters. "Our replacements—carpets, drapes and the like, are always duplicates of the original, even though costs have tripled. We will not cheapen the surroundings by putting in substitutes."

"In the past," he continued, "some exhibitors, wanting to make a quick profit, gave no attention to their physical plant."



GUS S. EYSELL

By the Herald

They thought the war boom would go on forever. Then they received a triple blow—the public started spending money for goods not available during the war, television came along and there were some poor pictures. Then many theatres were permitted to run down physically. Now restrictions make it hard for them to catch up."

Mr. Eyssell believes there was a poor run of product after the war because, to compensate for the loss of foreign revenues, producers cut story, product and cast values. He realizes the importance of keeping production cost under control but also feels the quality of the product must not suffer.

Mr. Eyssell attributes much of the success of the Music Hall to the staff. "Seventy-five per cent of the executives have been with the theatre since it opened. We treat the employees well but expect and get good work. We have an efficient operation," Mr. Eyssell warmly praised the work of Russell V. Downing, executive vice-president of the Music Hall, and his principal associates.

TV Has Had No Effect

"Television has had no effect whatsoever on the Music Hall," Mr. Eyssell said. He said there were no plans to use theatre television, pointing out that at present no television screen is large enough for the Music Hall. He acknowledges the possibility that one day Music Hall stage shows might be televised to other theatres but, "not in the Metropolitan area."

When the subject of general industry prospects was brought up, Mr. Eyssell became even more animated. "What the industry needs is more aggressive leadership. The industry faces many serious problems. Many theatres face a period of crisis. Leadership is essential. There are plenty of men in the companies who have the ability and desire to do things. They should get a chance."

Mr. Eyssell firmly holds to the opinion that the future is to be insured by entertainment that cannot be supplied at a reasonable price anywhere else and an absolute dedication to service of the public. This service must extend even to small details. As an example, he said about a year ago the Music Hall decided to sell candy. "We hated to do it but the people wanted it. We received so many requests when crowds were lined up waiting. We now sell 8,000 or 9,000 items a day but we do it for service only."

Now Mr. Eyssell applies the lessons of good theatre management to the whole of Rockefeller Center with its 1,700 employees.

AWARD WINNER TELLS ABOUT IT



J. P. HARRISON, shown here with Robert J. O'Donnell, Interstate circuit general manager, at the presentation of the Quigley Awards, had this picture prepared in postcard form and mailed to the *Herald* with the following message on the reverse side: "The Quigley Award is far more valuable to our industry than I had dreamed. More power to you."

Smash Business Done By "The Great Caruso"

MGM's "The Great Caruso" is turning out to be one of the best-grossing pictures of recent years. In New York, it was claimed that the fifth week at the Radio City Music Hall topped the fourth week and in 160 engagements the film had already grossed an estimated \$3,000,000. In 73 holdover spots, the second week was better than the first. According to MGM, "Ca-

ruso" has already exceeded the business done by two other MGM record holders at the Music Hall, "Father of the Bride" and "On the Town." It is also in its sixth week at the Seattle Music Hall and Loew's State in St. Louis; and in its fifth week at the Boyd in Philadelphia, and the Ritz in Pittsburgh.

UPT Allocates Options To 50 Key Employees

United Paramount Theatres has allocated among 50 key employees an aggregate of 90,000 stock option warrants in line with an announcement of last December that employees would participate in the option plan which gave 125,000 warrants to five top executives including Leonard H. Goldenson, president, the company announced in New York last week. The company has not revealed the names of the 50 individuals. The options are for a seven-year period at a price of 95 per cent of the market value of the company's common on December 15, 1950. The stock at that time was about \$17 per share. Of the options set aside, 35,000 are still to be allocated. They will go to those who, in the opinion of the stock option committee, "demonstrate capacity for contributing to the success of the enterprise."

William L. Sherry Dies

William L. Sherry, 77, died June 14 in New York City. Mr. Sherry, one of the founders of Paramount Pictures, Inc., was a former vice-president of that company and later was connected with Universal, United Artists and MGM.

British Film Finance Unit In Balance

By PETER BURNUP

LONDON: Sir Hartley Shawcross and the Government as a whole must soon make up their minds as to the future of the National Film Finance Corporation. It became known this week that the corporation has exhausted its capital of £6,000,000 and is now dependent on loan repayments for any further advances to producers.

In its last annual report the corporation showed that it had £966,574 left for future loans. It is estimated that repayments would not likely exceed £500,000 in the succeeding two years. In those circumstances financing operations, it was stated, would be restricted to 10 or 12 first feature films annually.

Repayments, however, have not been made at the anticipated level and it is understood producers who had previously been promised loans have now been told the money may not be forthcoming until next year. The queue of suppliants meanwhile grows. Spokesmen of the corporation agree that without further substantial grants of public money they may just as well shut up shop.

The problem now facing Sir Hartley is whether to ask Parliament for the £20,000,000 grant suggested by Tom O'Brien of the National Association of Theatrical & Kine Employees, or let the sorry legacy he inherited from Harold Wilson die gracefully.

Tax talks between Whitehall's higher-ups and the four trade associations are proceeding, but it becomes clearer that exhibitors in the end will have to content themselves with slight tax relief.

Both sides refuse information but the overriding factor is the Treasury's necessity to raise more money for the Government's rearmament program. In the uneasy alliance which exhibitors lately have reached with producers, they are now asking for what they call the "floating penny"; a tax-free increase of one penny which they would share with producers. Some relief along those lines is anticipated.

Close consultations have occurred between the Motion Picture Association of America and the Cinematograph Exhibitors Association. The former made it clear that it has no desire to embarrass negotiations between the Government and the trade. But American acquiescence is obviously essential to the now certain extension of the Eady Plan to aid British producers. It is accepted here that the door is now open for John G. McCarthy to insist upon free convertibility of American film earnings when he arrives for his formal talks with Sir Hartley.

UA Acquires Another

"Chicago Calling," an Arrowhead Productions film starring Dan Duryea, Mary Anderson and Gordon Gebert, has been acquired for United Artists release.

In Compliance with the U. S. Court Decree for THEATRE DIVorcEMENT

Balaban & Katz Corporation offers the following fully equipped theatres in Illinois **FOR SALE**:

Palace—ROCKFORD 1350 Seats
Auburn—ROCKFORD 900 Seats
Colonial—GALESBURG 607 Seats

For Further Details Contact

M. G. LEONARD

175 North State Street

Chicago 1, Illinois

Telephone: Randolph 6-5300

Brokers Must Disclose Principal

BECAUSE

More than \$1,000,000 worth of advance public penetration achieved in not one but FIVE pre-selling campaigns in advertising, publicity and promotion!

For the first time in film history, a picture is launched with an "Oscar" (awarded for "Best performance by an Actor") prior to general release!



He was three musketeers in one—and one lover in a million! The screen's greatest swordsman, romantic poet and leader!



Immediately following the special selected roadshow exhibition playdates, "CYRANO" is now ready for general release and
FOR THE FIRST TIME AT POPULAR PRICES!

STANLEY
KRAMER'S
production

Cyrano

de Bergerac

JOSÉ FERRER *Cyrano*
de Bergerac

co-starring
MALA POWERS with William Prince • Morris
Carnovsky • Ralph Clanton • Produced by Stanley Kramer
Directed by Michael Gordon • Screenplay by Carl Foreman
Associate Producer George Glass • Music by Dimitri Tiomkin

BECAUSE ...
It's Released
Thru UA

Charge Ads Misleading

Charges of misleading advertising and unfair competition were leveled last week by Allied Independent Theatre Owners of Wisconsin, in behalf of a member, the Keno drive-in at Kenosha, Wis., against the Mid-City drive-in, operated by the Standard Theatres circuit.

It is charged the public was led to believe the Mid-City was playing "You're In The Navy Now," 20th Century-Fox picture with Gary Cooper, which was booked into the Keno, instead of the reissued Warner film, "Task Force," also with Cooper. The Allied unit's bulletin, signed by Ben Marcus, president, stated, "the Mid-City ran ads in the local Kenosha *Evening News*, advertising 'Task Force,' following the advertising campaign and using the mats of 20th-Fox's production 'You're in the Navy Now' first run before the Keno drive-in."

The Mid-City's ad showed "He's in the Navy Now" with the words "Task Force" in smaller type between "Navy" and "Now." It is alleged the mats of the newer picture were so used as to create the impression that the recent release was playing the Mid-City.

Subsequently the Keno ran an ad "Do Not Be Misled! Your Keno is the only drive-in playing first run pictures. 'You're

in the Navy Now'. Any other navy picture starring Gary Cooper in Kenosha is an old picture". Mid-City followed this up with a full-page ad along former lines.

Mr. Marcus pointed out this was not only unfair competition, but very harmful to a public relations sense.

Warners Planning to Open Five Exchanges in Japan

Warner Bros. is planning to open exchanges in five leading cities in Japan—Tokyo, Osaka, Nagoya, Fukuoka and Sapporo, it was announced this week. A statement said, "Subject to getting sufficient permits for profitable individual operation" the company has made "considerable preparation for operating its own distribution in Japan" starting at the beginning of next year.

The Motion Picture Export Association at the moment represents Warners and the other major companies under licenses that expire at the end of 1951.

According to Wolfe Cohen, general foreign manager, Jack Dagal, former manager for Hongkong, has been named manager for Japan. Succeeding Mr. Dagal will be Richard Ma, who is Mr. Dagal's assistant. The Taiwan office is in charge of S. H. Ko, branch manager. Mr. Dagal will continue to supervise the company's Hongkong and Formosa operations until the new setup is ready. Eventually, however, Mr. Ma will also be in charge of the Formosa office.

Ask Fight on Bad Press

A campaign to combat the negative press coverage of Hollywood and its product will be urged on the Council of Motion Picture Organizations by Morey Goldstein, vice-president of Monogram and Allied Artists, on his return to New York from the coast, it was learned this week. He was due back this week.

Mr. Goldstein told a trade press luncheon in Hollywood last week that COMPO will be urged to seek the cooperation of newspaper publishers to see that film news and reviews are handled correctly as to fact, and in an unprejudiced manner. Mr. Goldstein traced his impressions in visiting large and small centers over a two-year period, and said that much of the public impression that films today are worse than in other years can be blamed on reviewers.

These critics, Mr. Goldstein said, had gradually but quite generally revised their function from reporting on current pictures to writing basically critical pieces. These articles, written from an "artistic" viewpoint, Mr. Goldstein added, are conditioned by the reviewers' unsound assumption that because Hollywood has introduced economy measures—as have other industries—its product is necessarily inferior to that of other years.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

JOHN DEREK
MASK OF THE AVENGER
Color by **TECHNICOLOR**

with **ANTHONY QUINN**
Jody Lawrance

Arnold Moss - **Eugene Iglesias**

Screen Play by **JESSE L. LASKY, JR.**

Produced by **HUNT STROMBERG**

Directed by **PHIL KARLSON**

"FIVE"
starring
WILLIAM PHIPPS
SUSAN DOUGLAS
JAMES ANDERSON
CHARLES LAMPKIN
EARL LEE
Produced, written and directed by
ARCH OBOLER

The National Spotlight

ATLANTA

Trade in most of the downtown theatres, also drive-ins better with the following playing: Fox, "Half Angel"; Roxy, "Hollywood Story"; Rialto, "Al Jennings of Oklahama"; Peachtree Art, "Kon-Tiki." . . . On the row visiting were: J. H. Martin, Grand, Montezuma, Ga.; Mr. and Mrs. Roy Mitchell, Mountain, Stone Mountain, Ga.; J. L. Duncan, Duncan, West Point, Ga.; Mr. and Mrs. Jimmy Jarrell, Ritz and Roxy, Commerce, Ga.; and Carl Carter, Ritz, Jacksonville, Fla. . . . C. S. Allgood has opened his new drive-in near Crawfordsville, Fla. . . . M. C. Otwell has opened his new theatre in Montgomery, Ala., for Negro patrons. . . . F. C. Nelson is the new owner of the Roxy, Old Fort, N. C. . . . The Sun, St. Petersburg, Fla., will run for the week-ends. . . . The Martin Theatres, Columbus, Ga., has closed their Pine, Fitzgerald, Ga., and the Rivoli, Douglas, Ga., will run only on the weekends. . . . Joe Taylor, manager of the Spring, Sulphur Springs, Fla., has resigned. . . . The Lakewood theatre, a landmark of Atlanta's southeastern section, has closed.

BALTIMORE

Fair and warmer weather is bringing out the customers. "Go For Broke" at Loew's doing an excellent week with the additional revenue brought in by the Louis-Savold telecast; "Two Of A Kind" at the Town doing a good week with "Hollywood Story" at Keith's; "Along The Great Divide" at the Stanley; "Bullfighter and The Lady" at the Mayfair all garnering a fair share of business. Holdovers: "On The Riviera," 3rd week at New and "Great Caruso," 5th week at Valencia doing well over average. . . . Many local exhibitors attended the initial fight telecast at Loew's last week among them being I. M. Rappaport, Elmer Nolte, Fred Schmuft, Frank Durkee, Jr., all of the Durkee circuit; Elmer Brient, RCA Distributor in Washington; Rodney Collier, Earl Grimes, Warner Bros. . . . Bob Morris has resigned as manager of Rappaport's Town theatre to take a job in exploitation with Monogram-Allied Artists. . . . Hal Marshall has resigned as Paramount exploitation rep in this territory. . . . Tony Curtis and Piper Laurie accompanied by Gale Gifford and Frank MacFadden of Universal in town to attend the 100th Anniversary Ceremonies of the Ice Cream Association. . . . Adam Goetz, manager of Hippodrome theatre, has moved to the Town while the former house is being remodelled.

BOSTON

Holdovers in several spots, with "The Prowler" at the Metropolitan and "The First Legion" at the Exeter St., the best of the new product. Officials of New England Theatres, Inc., have booked "Night Into Morning" for their flagship, the Metro-

politan Theatre starting June 27, an MGM picture, a rarity at this first run house. . . . The two-day "Look Forward" screenings staged by Warners were attended by more than 200 exhibitors and theatre managers. Several circuits sent their managers in full force to view the new Warner product. One guest was Lewis Glassman, an exhibitor from London who manages two first run houses in that city, the Savoy-Hayes and the Savoy-Burnt Oak. . . . Sam Feldman who operates the Wilmington, Wilmington and the Capitol, Winchendon has taken over the lease of the Royal, Lowell, owned by two sisters of the late Fred Husson. . . . Louis Richmond has closed the Mattapan, Mattapan. . . . Ben Spinoza, a Boston attorney who died last week was an honorary member of the Variety Club of New England. . . . The Snider circuit has closed the Victory, Providence, and the Orient Heights, East Boston, for the summer.

BUFFALO

Frank Kennedy, manager, and William Dipson, general manager, Dipson Theatres, staged a collection in the Bailey theatre, for the Variety Club's \$200,000 drive for a new Cerebral Palsy clinic. A special stage show was put on, with the participants taking up the collection. . . . Jack Mundstok, MGM, invited exhibitors in the area to a special screening of "Show Boat," in Shea's Buffalo last Monday evening. . . . Howard Carroll, Rochester Capitol and Strand, in for a business trip along Film Row. . . . Elmer F. Lux, Darnell Theatres' general manager, re-appointed international representative of Variety Clubs. . . . Joseph Melfi, Jr., has taken over the Hollywood in Holley, N. Y., which was formerly owned by G. W. Austin. . . . Charlie Gallagher now is assistant manager at the Schine Paramount in Syra-

cuse, succeeding Fred Malone, resigned. . . . Richard T. Kemper, Dipson zone manager, has arranged to have the Buffalo chapter of the Red Cross sponsor the opening of "Tales of Hoffman," at the Erlanger. . . . Colonel William Shirley, who has been working on several UA productions here, now is conferring with James H. Eshelman and Charles B. Taylor of Paramount on plans for "Cyrano," soon to open at a local Paramount first-run.

CHICAGO

The Loop district was jammed on the night of the Louis-Savold fight. Business was excellent, with those unable to get into theatres where the fight was televised, spilling over into other houses. . . . Though neighborhood business was off on the night of the fight, it was much better than on other fight nights when the matches are televised for home showing. . . . A powerful show at the Chicago, "On The Riviera" plus a personal appearance by the King Cole Trio, played to head-out business Friday night. "Jungle Headhunters," backed by solid exploitation, held up very well at the Grand after a very good opening day. . . . Confections Cabinet has sold over 24,000 copies of Movie Digest through its Chicago office. The second issue is due to hit the counters within the next few days. . . . The first of the automobile bumper cards plugging the industry will be distributed by Allied Theatres this week. . . . "The Magnet," English film released through U-I, has been held over for a second week at the Hyde Park, where it had a simultaneous first-run with three other local houses. . . . "The Great Caruso" is doing excellent business at outlying houses, after a fine showing at the first-run Oriental. . . . Rumor has it that B. & K. are planning to restore regular prices at the Tower and Southtown. This would bring all the south side theatres involved in the price war back to their old scales.

CINCINNATI

Josephine Baker heading a stage bill at the RKO Albee, plus "No Questions Asked" on the screen, at advanced prices, did an estimated \$33,000, giving that house the best week in the past several years. Other current attractions include "Inside the Walls of Folsom Prison," RKO Palace; "Little Big Horne," dualled with "Savage Drums," RKO Grand; "Fabiola," first half of second week, with "Belle Le Grand" and "Million Dollar Pursuit," second half, RKO Lyric; "Lorna Doone," Capitol; "My Friend Flicka" and "Thunderbolt," Keith's and "Kon-Tiki" at the Guild. . . . All graduates of the Springfield, Ohio, and county schools, were sent letters of congratulation and theatre passes to all Chakera theatres by Phil Chakera, president of the chain. . . . Pvt.

(Continued on following page)

WHEN AND WHERE

- July 16-19:** Convention, Pacific Coast Conference of Independent Theatre Owners, Del Mar, Cal.
July 23-26: Producers' and exhibitors' seminar, Council of Motion Picture Organizations, Hollywood, Cal.
September 18, 19: Annual convention, West Virginia Allied Theatres' Association, Daniel Boone Hotel, Charleston, W. Va.
September 23-27: Annual convention, Theatre Owners of America, Astor Hotel, New York City.
October 28, 29: Fall board meeting, Allied States Association, Biltmore Hotel, New York City.
October 30-November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

(Continued from preceding page)

Thuran Hetzler, who formerly managed the Capitol theatre, in Sidney, Ohio, has been reported missing in action in the Korean war. . . . Allan Moritz, formerly Columbia branch manager in Cincinnati, who resigned some time ago to devote his time to his theatre interests in Kentucky, has taken office space on the first floor of the Cincinnati film building.

CLEVELAND

Josephine Baker did sensational business throughout her extended 8-day engagement at the RKO Palace theatre where, for the first time in several years, a continuous box-office line extended around the corner. "Angelo" made a fine record at the Lower Mall where it stayed for a second week. And "Go For Broke" did better than average in its second week. Continued cool weather and rain helped indoor theatre attendance. . . . Some 150 educators and personnel members attended the Fourth Annual Film Festival sponsored by the Cleveland Film Council in Fenn College and culminating at the evening banquet when "oscar" were awarded to the top 11 of 80 films in 10 classifications shown throughout the day. W. Ward Marsh, Plain Dealer critic made the awards; Arthur Spaeth, News critic was toastmaster and guest banquet speaker was Dr. Floyd Brooker, of the United States Office of Education. Festival arrangements were under the direction of Elizabeth Hunady of the Cleveland Public Library, president of the Cleveland Film Council; and the committee on arrangements, Leslie Frye, Cleveland Board of Education director of visual education; Harold Nisely, General Electric Co., and Kenneth Vermillion, Chamber School, East Cleveland.

COLUMBUS

The single feature showing of "On The Riviera" was given the major attention at Loew's Ohio. The Palace had "Snuggler's Island," the Grand showed "Inside The Walls of Folsom Prison" and the Broad split the week with a four-day showing of "Soldiers Three" and a five-day run of "Katie Did It" and "Double Crossbones." The World went into a second week with "Kon-Tiki." . . . Trade screening of "Show Boat" was held at the Markham. . . . Charles Williams has been appointed chief of service at Loew's Broad. . . . Dr. Clyde Hissong will visit film studios on a visit to Hollywood. He is state director of education and chief of Ohio's film censorship division. . . . Showing of the "Fat Man" is tied in with the Citizen's serialization of Elmer Wheeler's book, "Fat Boy Story." . . . Kroger Babb, Hallmark president, flew to Honolulu to arrange details of Hallmark's 1951 convention scheduled for Hawaii. . . . For the fourth year, Mrs. Lelia Stearn of the Southern is admitting children under 14 for 10 cents at weekday matinees. . . . Mrs. Carrie Barcroft, mother of John Barcroft, former RKO publicist, died. . . . Mrs. Edith G. Knight, wife of Harry Knight of Knight theatres, died.

DENVER

"Great Caruso" and "Man from Planet X" get four weeks at the Orpheum; "Sealed Cargo" goes into its second at the Broadway. Other first runners include "Follow

the Sun" with "Stop That Cab" at the Aladdin, Tabor, Webber; "Inside the Walls at Folsom Prison," Denham; "Best of the Badmen" with "Sasa Manana," Denver and Esquire; "Brave Bulls" with "Her First Romance," Paramount, and "M" and "Bonanza Town," Rialto. . . . Variety Tent No. 67 sent 12 boys from the Colorado Home for Dependent Children to the country for a three-day stay, with trip made by plane. . . . Mrs. Mary Sawaya, wife of John Sawaya, dies at home in Trinidad, Colo., where family owned drive-in and Strand. . . . Mrs. Minnie Friedel, 78, mother of Henry Friedel, MGM branch manager, killed in auto accident in Des Moines.

DES MOINES

Des Moines newsboys who worked on the recent bond drive were guests at a preview of the picture "Francis Goes to the Races." . . . Bob Hope was to present a special stage show in Waterloo, June 17 while on route to Hollywood from England. Appearing with him was to be Marilyn Maxwell, formerly of Clarinda. . . . J. D. Siegel has sold the Town theatre building for \$75,000. Purchaser of the Cedar Rapids property has not been revealed. Theatre lease is held by the K and L Corp. of Des Moines and has 17 years to run. . . . The Town Drive-in Theatre Corp. has been dissolved. Jack Segal of Des Moines was president and secretary. . . . Articles of incorporation have been filed in Cedar Falls for the Hillcrest drive-in theatre. Officers are listed as Clarence A. Clark, president; Glen H. Heckroth, vice-president; Margaret Clark Heckroth, secretary, and Ruth M. Clark, treasurer. . . . Four Iowa theatres have recently closed their doors. They are the houses at Garwin, Winthrop, Liscombe and Bagley. Walter Jenner operated the house at Garwin; Bill Richardson was manager at Winthrop; the American Legion sponsored the Liscombe, and L. J. Frownfelter managed the Bagley theatre.

DETROIT

Business is picking up a little. With the transit strike now in its sixth week more and more people are going to theatres. "The Great Caruso" doing fine in its fourth week at the Adams. United Artists is showing "Excuse My Dust" and "Fugitive Lady." A double feature at the Fox offers "Lorna Doone" and "Texas Rangers." "Along the Great Divide" is featured at the Michigan. Madison is holding "Jungle Headhunters" and "Law of the Badlands" for a second week. "Go for Broke" and "Double Crossbones" is at the Palms. . . . Earl J. Hudson, president of United Detroit Theatres is busy preparing for the city's 250th birthday anniversary inaugural program which will be staged July 11. . . . C. E. O'Bryan, manager of the Riviera announced a special stage show one day a week.

HARTFORD

New first-runs in downtown Hartford included "On the Riviera," Loew's Poli; "Inside the Walls of Folsom Prison," Warner Strand; "The Prowler," Allyn. . . . Carl Hallpen, manager of E. M. Loew's Milford drive-in, Milford, Conn., since 1939, has resigned. He is replaced by George Lougee, formerly manager of the circuit's Olympia,

Lynn, Mass. . . . E. M. Loew's Theatres will open Connecticut's newest drive-in, the 850-car capacity Farmington drive-in, Farmington, now nearing completion, about June 30, according to George E. Landers, Hartford division manager. Hector Frascadore has been named manager. . . . Ted Harris, managing director of the State Theatre, Hartford, and family leave about July 1 for a six-week vacation in Los Angeles. . . . Two new Connecticut amusement corporations have filed certificates of incorporation with the Secretary of State's office at Hartford. The concerns are Baybrook Amusement Co., West Haven; listing incorporators, Louis Gherlone, president; Rose Gherlone, vice-president; David Gherlone, secretary; and Chancey Bros. Amusement Co., West Haven, listing incorporators, George, Katie, John E. and Mary E. Chancey. . . . Hartford visitors: Frank McWeeny, Pine drive-in, Waterbury, Conn.; Douglas Amos, Lockwood & Gordon Theatres, New Haven; Ben Rosenberg, New England Theatres, Boston; Joe Spivack, Connecticut Theatre Candy Co., New Haven.

INDIANAPOLIS

Variety Tent No. 10 will hold its annual golf tournament and outing August 20. . . . Frank Paul of the Lyric will try out a new policy by playing Jerry Gray's orchestra on the stage the first half of the week only, starting July 9. . . . Ed Garner, formerly assistant manager of the Indiana, goes to work as Howard Rutherford's assistant at Loew's. . . . A customer who evidently stayed until after everybody else had left took \$160 from the safe and \$10 from the cash drawer of the Daisy, local neighborhood theatre. . . . Matt Schiedler, Hartford City exhibitor, is driving to the coast. . . . The Lyceum at Terre Haute, formerly operated by Carl Jeffery, has been acquired by Morton W. Turner. . . . First runs were off. "Dear Brat," at the Circle, was the front runner.

KANSAS CITY

"Inside the Walls of Folsom Prison" is at the Paramount; "Best of the Badmen" had its premiere at the RKO Missouri; "Soldiers Three" and "The Brave Bulls" are at the Midland. The Fox Midwest Greater Kansas City day-and-date firstruns had the double bill "You're In the Navy Now" and "Fourteen Hours"; The Esquire had a double bill, first-run, "Rogue River" and "The Sun Sets at Dawn". The six Kansas City, Mo., theatres of the T and W group, operated by Terhune and Wooten, are showing "Samson and Delilah," and using a single advertisement for the six. . . . The Granada, Kansas City, Kansas, which was added to the Fairway (Johnson county), Tower and Uptown (Kansas City, Mo.) first-run day-and-date of Fox Midwest recently, (and which previously did not run weekday matinees) is now opening shows daily at 1 p.m.

LOS ANGELES

It was almost a clean sweep of the first run screens, with a gala premiere of "Ace in the Hole" bringing a Paramount film into the 4 Star, an unusual event in it-

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self, while other new entries included "As Young as You Feel" at the Los Angeles and Chinese group, "The Last Outpost" at the two Paramounts, "He Ran All the Way" at the Pantages and Hillstreet and "No Orchids for Miss Blandish," at the Paris. . . . "Inside the Walls of Folsom Prison" was current at the three Warner Houses, the fabulous "Fabiola" continued on its lavish way at the United Artists circuit, and "The Great Caruso" was at Loew's State and the Egyptian. . . . Of the imports, "Tales of Hoffman" appeared to be maintaining a healthy boxoffice at the Laurel theatre. . . . A visitor from New York was Claude Morris, who represents independent distributor Jack Schlaifer. . . . Manley Popcorn's Herb Turpie left on a business tour of Denver and Salt Lake City. . . . In from Las Vegas to huddle with Earle Johnson and look over some product was theatre owner Al Gould. . . . Visiting from Phoenix and lining up Spanish language films for their Aztec theatre at Azteca Films and Clara-Mohme was Gene Bandler. . . . Booking and buying along Film Row were Reeves Espy of the Majestic in Santa Monica and Al Stanford of the Oak Drive-in from Paso Robles.

LOUISVILLE

In conjunction with the opening of "Inside the Walls of Folsom Prison" at the first run Mary Anderson manager Cliff Buechel was able to promote personal appearances of some of the players including Steve Cochran. . . . In the other offerings for first run theatres, the Rialto presented "The Last Outpost" and "The Sun Sets at Dawn," with the Strand offering "Vendetta" and "Gunplay." Loew's offered "Lorna Doone" and "The Texas Rangers," with the Scoop presenting "Beasts of the East" and "Atrocities of Fort Santiago." "On the Riviera" moved over to the Brown following a previous week at the Rialto. . . . Extensive remodeling and improvements have taken place in the sales and office rooms of the Falls City Theatre Equipment Co. here, headed by W. E. Carrell. . . . Out of town exhibitors seen on the row recently included: J. B. Dale, Clay theatre, Celina, Tenn.; George Peyton, Griffith, LaGrange, Ky.; Luther Knifley, Art, Knifley, Ky.; R. L. Gastrost, Victory, Vine Grove, Ky.; Mrs. L. M. Denton, Shepherd, Shepherdsville, Ky.; Franklin T. Atkins, Moon-Glo drive-in, Scottsburg, Ind.; Morris Smith, Valley, Taylorsville, Ky.; Lewis Baker, Star, West Point, Ky.; Mr. and Mrs. Don Steinkamp, French Lick Amusement Co., French Lick, Ind. . . . More product is being offered in the drive-in theatres here in an effort to lure the patrons, and to keep up the sales in the concession stands. A total of twenty-eight features were in the offering on a recent Saturday's program. . . . The second half of Lou Arru's Twin drive-in theatre has officially opened. With the east and west screens now in operation the same programs can be used on either screens, or separate and independent programs may be used for each part of the theatre. . . . The Switow Amusement Grand, New Albany, Ia., closed for remodeling. The Grand is under the direction of Guy Roehm. . . . According to J. C. Hardesty of Hartford, Kentucky, he is handling the operation of the Hill Crest drive-in theatre there. . . . New Starke Cycloramic Screens



FIRST BIRTHDAY, for the *Do Drive-In* theatre, Mobile, Ala. Two thousand automobiles came that evening of June 5. Above, manager Ed Fessler samples the special cake, along with son Lindsey and daughter Jo Anne. The drive-in served customers 6,000 portions of the huge birthday cake, ice cream and chewing gum.

are to be installed in the Grand and State Theatres, Elizabethtown, Ky.

MEMPHIS

Malco led the first run attendance parade with the "Parisian Follies" on the stage and "The Wicked City" on the screen. Strand was a close second with Arleen Whelan and Dennis O'Keefe, of the movies, in person to promote the picture "Passage West." Loew's State showed "You're in the Navy Now." Loew's Palace showed "14 Hours." Warner had "Fort Worth." First runs generally reported lively business, ahead of the same week a year ago. . . . Joy theatre, West Memphis, Ark., reported its cashier, Miss Vera Rice, was robbed of \$168 by a holdup man. . . . Tom Young, branch manager, 20th-Fox, was in Los Angeles attending a company meeting there. . . . Bob Pedretty, Warner Bros. booker, was promoted to salesman. . . . Mid-South exhibitors shopping and booking included L. F. and Henry Haven, Jr., brothers, Forrest City; W. F. Ruffin, Sr., Covington; J. W. Lyles, Benton; C. J. Collier, Shaw; W. C. Sharpe, Jackson, Miss.; W. R. Lee, Heber Springs; Mr. and Mrs. Russell Morgan, Watson; Gene Higginbotham, Leachville; W. L. Moxley, Blytheville; Paul Shafer, Marked Tree; Louise Mask, Bolivar; Onie Ellis, Mason; Andy Jonas, Trenton; and N. B. Fair, Somerville.

MIAMI

"The Great Caruso" was in its third week at the Embassy theatre; "Smuggler's Island," Carib, Miami, Miracle; "Night Into Morning," Paramount, Beach; "Manon" held for second week at Colony Art; "Hollywood Story," Lincoln, Town; "Oliver Twist," Florida, Sheridan; "Santa Fe," Lauderdale's Gateway; "Great Expectations," Mayfair Art and "Good-by Mr. Fancy," Olympia with a stage show. Midnite attractions had "M" at the Town and "Manon" at the Paramount. . . . Mark

Chartrand, Wometco public relations, and Tom Rayfield, manager of the Carib, guided a large group of teachers 'behind the scenes'. The tours were part of the C. of C. sponsored business, industry, education coordinating program. . . . Eugene Race, manager of the Cameo, Miami Beach, recently began using usherettes to combat the number of males available. . . . Robert Chait, a University of Miami student, is now assistant there. . . . A few recent staff changes included Elmer Ratliff now managing the Embassy, with Lloyd Kortum his temporary assistant; John Carnell, assistant Variety; John Merry, manager of the Regent; Dan Cohen, assistant at the Beach; and Jack Miller, formerly of the Rivoli in New York, now assistant at the Olympia.

MILWAUKEE

The Warner theatre advertised the "Greatest Movie Sale in Picture History," by showing "Dear Brat" and "Bullfighter and the Lady." At the Towne, "Hollywood Story" and "The Fat Man" were playing. "Half Angel" was viewed at the Wisconsin, while at the Palace "Texas Rangers" was shown. At the Riverside "Santa Fe" and "When the Redskins Rode" could be seen. . . . Nat Marcus, branch manager of Warner's here, was host to some 350 at the two-day "Look Forward" screenings. . . . The Douglas theatre, a Koenigsreiter house, in Racine is closed. . . . The other week, United Artists had five pictures running downtown, and boasted of 11 pictures released in 15 days. . . . Tony Curtis and Piper Laurie will visit here July 3 and 4 on behalf of their film, "The Prince Who Was a Thief" which opens at the Warner theatre July 6.

MINNEAPOLIS

Nine RCA Victor record dealers gave away 200 guest tickets to "The Great Caruso," showing at Radio City theatre. The promotion was a great boost for the picture. The Gopher is showing "You're in the Navy Now." "Last Holiday," is at the World. RKO Pan is playing a double bill "Salerno Beachhead," and "The Fighting Sullivans." "The Last Outpost," is at the State. "Bullfighter And The Lady," is at the Century. "Inside Straight," is at the Lyric. A double bill "The Fat Man," and "Hollywood Story," is at the RKO Orpheum. . . . Newest drive-in in the Twin City area is the Minnehaha just opened and owned by Minnesota Entertainment Enterprises of Minneapolis. . . . Robert Karatz of Badger Outdoor Theatre Company with headquarters in Minneapolis, was out of the City on a business trip.

OKLAHOMA CITY

Northwest Highway, Barton's 77, North-eastern 66, Airline and Barton's Tinker drive-ins presented the premiere of "Blue Blood." . . . The Knob Hill theatre has a new manager, Mrs. A. K. Frantz, replacing John Trotter. . . . Cooper Foundation's new theatre, the Harber, opening soon, will feature a Giant Sno-White Plastic Screen. . . . The Villa theatre has Oklahoma's biggest kid show every Saturday for 10 cents admission. . . . The Little theatre Of Austin, Austin, Texas, has changed its name to the Austin Civic theatre.

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OMAHA

"On the Riviera" at the Omaha went over strong for a second week. Another second-week offering, "Samson and Delilah," did equally well at the State. . . . A stand-up crowd was present for the presentation of M.Sgt. Ernest Kouma of Dwight, Neb., Congressional Medal of Honor winner, on the stage at the Orpheum the opening day of "Go for Broke." Sergeant Kouma was introduced by Mayor Glenn Cunningham. . . . Exhibitors at drive-ins throughout Eastern Nebraska have reported heavy wear and tear on windshield wipers because of almost nightly rains and operators who furnish specially treated towels have run into a sizable expense item. . . . A. C. Myrick of Lake, Park, Ia., president of the Nebraska-Iowa Allied, was present at state meetings of the Allied Independent Theatre Owners Association in Illinois and Missouri. . . . Ernie Kasselbaum of Hebron, Neb., has sold his Majestic theatre to Harold Struve, who also operates a theatre at Deshler, Neb. . . . Five Omaha theatres took up audience collections during Cerebral Palsy Week: the Paramount, Orpheum, Omaha, Chief and Admiral.

PHILADELPHIA

Warners' Forum is the latest of the circuit's properties to have been sold. . . . Westmar, Norristown, Pa., closed, and the Grand there is cutting down to a two-day-a-week operation. . . . Maurice Felt, manager of the Casino, reported the 35th robbery of the theatre within the past 13 years. . . . A. Joseph DeFiore, manager of the Park, Wilmington, Del., announced Friday, Saturday and Sunday operations with daily change of programs, with the Sunday shows to be eliminated for the hot weather season. . . . Motion Picture Associates joined with the local Variety Club for an outdoor outing at the Variety Boys Camp where Leo Posel, president of the club's camp, has arranged a full day and evening program. . . . Switch in Warner theatre managers has A. S. Goldsmith going from the Savoia to the Commodore, with Henry Eyttinge at the Savoia after leaving the Commodore. William Kanefsky, resigned as manager of the Palace with John Plunkett, former manager of the 333 Market, which closed, replacing him. Mr. Kanefsky left to manage the independent Studio, midtown art filmhouse. Edward L. Kenly rejoined the circuit as assistant manager of the Queen, Wilmington, Del. . . . John O. Hopkins added a policy of stage shows on Fridays, Saturdays and Sundays for his new Hopkins, Wilmington, Del. . . . John Kozak, owner-manager of the Earle, New Castle, Del., cooperating in the celebration of the town's tercentenary. . . . Forrest, Conshohocken, Pa., closed for a year, was sold at public auction for \$11,250 to Jerry O. Panati, subject to approval of the trustees of the estate.

PITTSBURGH

Almost 200 turned out for the Variety Club Tent No. 1 testimonial dinner for Harry Feinstein who was promoted from chief booker here to zone manager for Warner Bros. New Haven territory. . . . The Variety Club's all-night show on television station WDVT raised almost \$48,000 for the Roselia Foundling Home, one of the

club's charities. . . . 35 exhibitors attended the two-day trade showing of Warners in the Warner theatre. . . . Weldon Waters has resigned as general manager of Bert Stearn's Co-operative Theatre Service to become affiliated with the Dipson Service of Wheeling, W. Va.

PORTLAND

"The Great Caruso" is still big in its fourth week at the United Artists. It has been seen by more than 90,000 in the first three stanzas for a new attendance record. "Go For Broke" looks good at the Broadway; "Follow the Sun" at the Paramount; "The Last Outpost" at the Oriental and Orpheum are also new this week. "The Thing" is still going fine as a moveover to the Mayfair. . . . Keith Petzold, manager of the J. J. Parker Broadway theatre, awarded \$2,000 worth of merchandise in his "Queen for a Day" Contest held on the stage. Earle Keate, field representative for United Artists arrived in town the other day to work out plans for the showing of "Fabiola". . . . M. M. Mesher, Oregon district manager for Evergreen circuit, has been promoted to the same job in the Washington district. . . . Russ Brown, manager of the Evergreen, 3,400-seat Paramount, has been promoted to Oregon district manager for the same circuit.

SAN FRANCISCO

Best grosser in town was "Little Big Horn" at the Paramount. . . . On screens over town are "The Groom Wore Spurs" at United Artists, "Excuse My Dust" at Loew's Warfield, "Tokyo File 212" and "Atrocities of the Gestapo" on a double bill at the Golden Gate, "Take Care of My Little Girl" at the Fox, "Strangers on a Train" at the St. Francis and "New Mexico" at the Paramount. . . . David Louis, assistant manager, Loew's Warfield, resigned to become assistant manager at the State, replacing Jack Wright who went over to United Artists. . . . Robert Tucker, formerly of Foote Cone & Belding and more recently J. Walter Thompson advertising agency in New York, is the Warfield's new assistant. . . . The Esquire theatre (North Coast) has inaugurated a "three decker" program. Booked for the first triple bill: "The Vulture People," "Kill or Be Killed" and "Danger Is My Business." . . . Irving Ackerman's Silver Palace will undergo complete redecoration and some new design features. . . . Rotus Harvey was scheduled to be in Los Angeles to complete plans for studio tours and guest speakers for the PCCITO convention at Del Mar, July 16-19. . . . In the San Francisco tradition, Fox West Coast Theatres and North Coast Theatres admitted fathers over 60 to their theatres free on Father's Day.

ST. LOUIS

Film star Ronald Reagan, president of the Screen Actors Guild, was to come to St. Louis this week to address the delegates to the International Kiwanis Convention. . . . Mr. Reagan and Debra Paget were guests of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois. . . . New openings included "Night Into Morning" at the Loew's State; "Appointment With Danger" at the Missouri and "Folsom Prison" at the Fox. "The Maturing Season" held over for a third week at

the Ambassador. . . . Equipment of the Avenue theatre which had been operating since 1906 and was an East St. Louis landmark, brought about \$1,000 at auction last week.

VANCOUVER

Best films were "Oh Susanna," plus stage show at the Hastings; a second session of "On the Riviera" at the Orpheum; and "Payment on Demand" at the Capitol. Also playing were "Devil in the Flesh," at the Studio; "Folsom Prison" and "Movie Crazy" at the Cinema; "Born Yesterday" at the Dominion; "The Last Outpost" and "Cairo Road" at the Strand; "Women Without Names" and "Hijacked" at the Paradise; "The Flying Missile" and "Call of the Klondike" at the Fraser and Plaza; and "Upfront" at the Vogue. . . . Local amusement business people gave a luncheon in honor of retiring B. C. district manager of Odeon Theatres Howard Boothie. J. J. Fitzgibbons, head of Famous Players, was the chief speaker. . . . Famous Players opened two Prairie outdoor theatres recently, the Queen City drive-in at Regina, and the Golden West drive-in near Moose Jaw. . . . Sam Tyler, former Alberta exhibitor, has leased the 450-seat Oak Bay theatre, Victoria, from Jack Barron, Calgary theatremanager, after renovations. . . . The Audien theatre in Wetaskiwin, 40 miles from Edmonton, in the new oil field section, has been sold by the Roxy circuit to John Danyluk, former Winnipeg theatremanager.

WASHINGTON

New openings included: "Along the Great Divide" at the Warner; "Lorna Doone" at the Metropolitan; "House on Telegraph Hill" at the Capitol; "Under the Gun" at the Columbia; "Apache Drums" at RKO-Keith's; "Rancho Grande" at the Little. Holdovers included: "The Great Caruso" at the Palace for a 4th week; "Fabiola" at the Trans-Lux for a 2nd week; "Tales of Hoffmann" at the Playhouse for a 9th week; "Odette" at the Dupont for a 2nd week; "Happiest Days of Your Life" at the Plaza for a 4th week; and "Ways of Love" at the Pix for a 2nd week. . . . The Washington Committee of the Menninger Foundation sponsored a premiere of "A Streetcar Named Desire" at the Motion Picture Association. . . . Tony Curtis and Piper Laurie visited Washington over the weekend, and made stops at Walter Reed and Bethesda Naval hospitals. . . . Wade Pearson, district manager for Neighborhood theatres, and former Chief Barker of Tent No. 11, announced his candidacy for the Arlington County Board.

Tax Repeal Campaign Gains in Chicago

The campaign, launched recently by Jack Kirsch, president of Allied Theatres of Illinois, Inc., for repeal of the three per cent Chicago amusement made some headway last week. In a letter to local exhibitors, Mr. Kirsch revealed that Mayor Kennelly had referred the repeal request to the Finance Committee of the City Council for study and negotiation. Mr. Kirsch again urged local exhibitors to impress upon their Aldermen how vital repeal of the tax is to Chicago theatres, already hard-pressed by a slump in business.

"What the Picture did for me"

Allied Artists

SHORT GRASS: Rod Cameron, Cathy Downs—This one will do plenty of business if you get out and advertise it.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

THERE'S A GIRL IN MY HEART: Lee Bowman, Elyse Knox—Is this a musical picture? I guess that is what it was intended for. Really corny acting on Lee Bowman's part and he has been good in past pictures. Had it double-billed with RKO's "Golden Twenties." Made a good long program in quantity regardless of the quality. The second night was better than the first, so I imagine some felt they were enough entertained for the evening. Played Monday, Tuesday, May 21, 22.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

Columbia

MY DOG RUSTY: Ted Donaldson, Ann Doran, John Liel—This Rusty picture drew well and pleased. Any show with a horse or dog in it always draws and pleases here. Had this doubled with another Columbia picture called "Six Gun Law" with Charles Starrett, which rounded out a good double bill. We ran a continuous show on May 24th and haven't seen so many children show up in ages. Of course it was a sports day. Played Friday, Saturday, May 25, 26.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

Hallmark

PRINCE OF PEACE: I knew this picture to be amateurish in several respects but I threw a massed campaign behind it and it went for an all-time high at this theatre, which still stands today.—George M. Slaughter, President Theatre, Manchester, Ga.

Metro-Goldwyn-Mayer

OUTRIDERS, THE: Joel McCrea, Arlene Dahl—This picture drew out the cowboy fans in good numbers. Have yet to have a failure with a western of any kind. Of course, this is not a cheap western, but is well produced, directed and acted. Technicolor adds to its appeal. The scenes where they take the caravans across the river on rafts really hold the attention of the audience—the roar of the water is so realistic. A good picture. Played Tuesday, Wednesday, May 20, 20.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

MRS. O'MALLEY AND MR. MALONE: Marjorie Main, James Whitmore—A must for the rural areas—lots of laughs and priced right. This Whitmore is really a comer. Fine comments. Played Thursday, Friday, May 31, June 1.—Tom S. Graft, Grand Theatre, Pollock Pines, Calif.

OUTRIDERS, THE: Joel McCrea, Arlene Dahl—If it were not for the fact this one played so late, I believe it would have done very well by us. Color, action, beautiful photography and good performances all added up to happy patrons. Played Tuesday, Wednesday, May 20, 20.—Tom S. Graft, Grand Theatre, Pollock Pines, Calif.

RIGHT CROSS: June Allyson, Dick Powell—Boxing films (even with top top cast) that this one has) have no draw whatsoever in this area. Poorest business to date. Played Tuesday, Wednesday, May 22, 23.—Tom S. Graft, Grand Theatre, Pollock Pines, Calif.

STARS IN MY CROWN: Joel McCrea, Ellen Drew—I really played this picture up and had almost as great a box office as I did with "The Prince of Peace." This picture put me in solid with the religious groups, a position which I still hold and am deeply appreciative to the makers of this film. A truly great production.—George M. Slaughter, President Theatre, Manchester, Ga.

THAT MIDNIGHT KISS: Mario Lanza, Kathryn

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Grayson—This brought out the music lovers (which are few and far between in this town). I'm afraid this is just a bit too high toned for this situation. Had several good comments, but all from women who go to about two shows a year. My personal view was that I thought it good and thought the last reel of the feature extra good, but my opinions don't pay the bills. Played Monday, Tuesday, June 11, 12.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

THREE GUYS NAMED MIKE: Jane Wyman, Van Johnson—Star value is what brought them to see this one. This type of comedy is not what our patrons are after. Fortunately we double-billed this with "Oh! Susanna" and because of that fact came out fairly well in our B. O. and comment departments. Played Sunday, Monday, June 3, 4.—Tom S. Graft, Grand Theatre, Pollock Pines, Calif.

THREE LITTLE WORDS: Fred Astaire, Red Skelton—This is without any exception the best picture we have played this season, and we didn't run it to empty seats either. Very very good. Personally I have seen this picture five complete times and could see it five more. Have never seen Red Skelton better. The musical numbers were terrific, not to mention the superb Technicolor. As someone else said, "MGM doesn't get many Academy Awards, but they sure make the pictures." The people who say they don't make good shows any more haven't seen "Three Little Words." Played Friday, Saturday, May 25, 26.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

VENGEANCE VALLEY: Burt Lancaster, Robert Walker—Very fine western in Technicolor. Star value, fine direction, interesting story all added up to make an above average B. O. Newcomer Carleton Carpenter made a particularly fine impression on our audience. Played Sunday, Monday, May 20, 21.—Tom S. Graft, Grand Theatre, Pollock Pines, Calif.

WATCH THE BIRDIE: Red Skelton, Arlene Dahl—Red Skelton pictures bring pleasure to adults, children and our B. O. Bless M.G.M. and Skelton. Played Sunday, Monday, May 27, 28.—Tom S. Graft, Grand Theatre, Pollock Pines, Calif.

Monogram

ABILENE TRAIL: Whip Wilson, Andy Clyde—A fair western for any Saturday or double feature bill.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

BLUE BLOOD: Bill Williams, Jane Nigh—While it is a fact this film does not have a great deal of drawing power, it definitely pleases 99% of its audience. Performances are charming rather than well done, particularly Jane Nigh. Played Thursday, Friday, May 24, 25.—Tom S. Graft, Grand Theatre, Pollock Pines, Calif.

BOMBA AND THE HIDDEN CITY: Johnny Sheffield, Sue England—Our younger patrons go for "Bomba" in a big way. It is too bad that Monogram does not form a "Bomba" club the way Republic has done with Roy Rogers. I am sure it would go over. Played Saturday, June 2.—Tom S. Graft, Grand Theatre, Pollock Pines, Calif.

COLORADO AMBUSH: Johnny Mack Brown—Good western for Saturday.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

FATHER'S WILD GAME: Barbara Brown, Raymond Walburn—A very good comedy. It's O.K. for double bill or Saturday.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

RKO-Radio

GREEN PROMISE, THE: Marguerite Chapman, Walter Brennan—I didn't care for this at all, but apparently the people did. Very good for rural patronage as most of the story takes place on a farm. Seemed to please, and that's all anyone can ask. Played Tuesday, Wednesday, May 29, 30.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

JOHNNY ANGEL: George Raft, Claire Trevor—This reissue simply had no draw at all. George Raft's popularity down to a zero here. Too bad, because the picture was far above standard set by Raft epics. Played Saturday, May 26.—Tom S. Graft, Grand Theatre, Pollock Pines, Calif.

SONG OF THE SOUTH: James Baskett, Bobby Driscoll—I had this old baby brought back at a good rental to be promoted for the benefit of the high school band. We had a better gross on the return of this one than the first run did. This is one number I don't think ever will be forgotten.—George M. Slaughter, President Theatre, Manchester, Ga.

WALK SOFTLY, STRANGER: Joseph Cotten, Valli—Strangely enough our patrons went for this in a big way. Usually they do not care for mysteries and I am sure the stars did not account for the excellent comments. They just came and enjoyed it. Played Thursday, Friday, May 31, June 1.—Tom S. Graft, Grand Theatre, Pollock Pines, Calif.

Realart

KEEP 'EM FLYING: Bud Abbott, Lou Costello—Abbott & Costello always a hit in our area, and this rental to be promoted to enjoy them more than ever. A & C may be losing out in big cities, but they are certainly a life saver to the rural situations. Played Thursday, Friday, May 24, 25.—Tom S. Graft, Grand Theatre, Pollock Pines, Calif.

Republic

ROUGH RIDERS OF DURANGO: Allan "Rocky" Lane, Aline Towne—Rocky Lane westerns are about as good as any. O. K. for Saturday or double feature day.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

Twentieth Century-Fox

ALL ABOUT EVE: Bette Davis, Anne Baxter, George Sanders—They don't make 'em any better than this one. We are just one mile from the first TV station put up in North Carolina. It has not hurt us very much. I think the drive-ins are the only things we have to worry about.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

I'D CLIMB THE HIGHEST MOUNTAIN: Susan Hayward, William Lundigan—With the amount of publicity by the producing company and five pages of cooperative advertising by me, this picture showed to more people than any picture ever shown at this theatre. It also drew people from areas as far away as sixty miles.—George M. Slaughter, President Theatre, Manchester, Ga.

United Artists

GOLDEN GLOVES STORY, THE: James Dunn, Dewey Martin—Apparently our patrons are not interested in this type of entertainment. Box office below average with comments running from bad to worse. (Continued on following page)

(Continued from preceding page)

To my mind it would fit nicely in large metropolitan theatres on the lower half of the bill. Played Saturday, May 19.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

GUILTY OF TREASON: Charles Bickford, Paul Kelly, Bonita Granville—A big disappointment. We went out on a limb for this picture, but results were poor. Played Monday, Tuesday, June 11, 12.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

I KILLED GERONIMO: Jack Ellison, Chief Thundercloud—Good Saturday entertainment. However, its co-feature "Golden Gloves Story" killed its B. O. value for us. Played Saturday, May 19.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

MEN, THE: Marlon Brando, Teresa Wright—This picture is very good, although I should not have played it on a weekend date. That's no fault of the picture. It really has a story that takes some thought. This Brando fellow sure did a fine job of acting in it, and I am anxious to see his future pictures. Played Thursday, Friday, Saturday, June 7, 8, 9.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

RED SHOES, THE: Anton Walbrook, Moira Shearer—This English cast means nothing here, but it's a very good picture.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

Universal

MA AND PA KETTLE BACK ON THE FARM: Marjorie Main, Percy Kilbride—This is what the doctor ordered! It gave us new life at the box office. Best first of week in a long time. Played Monday, Tuesday, Wednesday, June 4, 5, 6.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

TOMAHAWK: Van Heflin, Yvonne De Carlo—This was disappointing. We felt it should have gone over better. Played Thursday, Friday, Saturday, June 7, 8, 9.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Warner Bros.

10 YEARS BEFORE YOUR EYES: Documentary—Taken and exploited from the educational angle, this is a natural. The schools were contacted in two different counties and thanked me for running this subject. My gross for a two run on this feature was phenomenal. This gave me an in with the educational group.—George M. Slaughter, President Theatre, Manchester, Ga.

Shorts

Columbia

STOOGES COMEDIES: The Three Stooges, Moe, Larry and Shemp Howard—We play all of the two reel comedies Columbia makes, and they pay off plenty at the box office. Try it and see. Be sure and put a three sheet out front.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

STOOGES COMEDIES: The Three Stooges are good for a laugh in this little town of 350 any time. Good slapstick shorts always pay off.—George M. Slaughter, President Theatre, Manchester, Ga.

RKO-Radio

BEAVER VALLEY: Disney True-Life Adventure—Disney's novel idea went over big here. Adults as well as the kiddies thought it wonderful.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

IT PAYS TO BE IGNORANT: Screenliner—The audience went wild over this single reel. Just sheer nonsense. The appearance of the group of these characters in this reel is enough to make one laugh regardless of the dialogue. This series will bring more than one laugh a minute.—Bruce Elves, Quill Lake Theatre, Quill Lake, Sask., Canada.

Twentieth Century-Fox

MARCH OF TIME: This subject seems to draw better than the bi-weekly news that I always run. This is one short subject that is a must in this town.—George M. Slaughter, President Theatre, Manchester, Ga.

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Short Product in First Run Houses

NEW YORK—Week of June 18

ASTOR: A Day with the F.B.I......Columbia
Family Circus.....Columbia
Feature: Valentino.....Columbia

CAPITOL: Quebec Sports Holiday.....Columbia
Perils of the Jungle.....Warner Bros.
Merry Mennequins.....Columbia
Feature: Sirocco.....Columbia

CRITERION: Rabbit Fire.....Warner Bros.
Flying Padre.....RKO Radio
Feature: Native Son.....Classic Pictures

PARAMOUNT: Lake Texoma.....RKO Radio
Punchy Pancho.....RKO Radio
Feature: He Ran All the Way.....U. A.

ROXY: Seasick Sailors.....20th-Fox
Little Rascals Follies.....Monogram
The New Iron Horse.....General Electric Film
Feature: Half Angel.....20th-Fox

CHICAGO—Week of June 18

STATE-LAKE: Sentimental Romeo
Warner Bros.
Feature: Go for Broke.....MGM
SURF: The Popcorn Story.....Columbia
The French School of Painting.....AF Films
Feature: Five.....Columbia

Serial Republic

FLYING DISC MAN FROM MARS: This is a chapter play in 12 chapters. The first one looks O. K. Be sure and let the patrons know you have it with a three sheet or one sheet.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

Booth Fire Hazard Data Shows Substantial Cuts

BOSTON: Disclosure that the National Fire Protective Association has cut its statistics on the hazards of fires in projection booths 50 per cent was made here last week by Irving Isaacs, chairman of the committee on industry improvement of the Independent Exhibitors. He spoke to the final summer meeting of the group. "Experience has shown that these hazards (of nitrate film) have been grossly exaggerated, for many years," he declared, indicating these findings had played a significant part in getting the NFPA to make its statistical changes. Ray Feeley, executive secretary of the organization, said theatre insurance rates sometimes reflect the additional safety of acetate film, but stressed that this was true "only when a unified industry goes to work on the problem."

Oakland House Celebrates Twenty-Fifth Anniversary

The Fairfax theatre, Oakland, Calif., observed its twenty-fifth anniversary last week. The three-day celebration was the occasion for a reunion of three of the theatre's four former managers. Abe Blumenfeld, Morris Rosenberg and Frank Galvin, all former managers of the 1,500-seat house, joined Ray Cooke, current manager, in marking the anniversary. Local civic officials also attended. The Golden State Theatre & Realty Corp. owns and operates the Fairfax theatre.

Denis to Make Film for RKO

Armand Denis will produce and direct a feature-length adventure picture in Africa for RKO Radio release, according to the terms of an agreement signed by the explorer and Harry J. Michelson, president of RKO Pathe, Ned E. Depinet, president of RKO Radio, announced in New York this week. Mr. Denis, who produced "Savage Splendor" for RKO, will leave for Africa early in July.

Hornstein Dies at 65

Joseph Hornstein, president of Joe Hornstein, Inc., New York theatre equipment concern, died at his home in New York June 17. Funeral services were held at the Riverside Funeral Chapel there June 19.

Mr. Hornstein began his career in the theatre furnishing and equipment business in 1904, during the era of the nickelodeon. With the growth of the motion picture industry, Mr. Hornstein's firm became one of the country's largest equipment concerns. He serviced most of New York's first run houses, including the Radio City Music Hall and the Roxy theatre. He also had offices in Miami and St. Louis.

Mr. Hornstein was a member of the Odd Fellows, the Masons, the Motion Picture Pioneers and the Cinema Lodge of B'nai B'rith. He was an honorary member and former treasurer of Local 306 of the Motion Picture Operators' Union.

Surviving Mr. Hornstein are his wife, three sons and a sister.

W. A. Dolin

W. A. Dolin, 56, died of a cerebral hemorrhage June 13 at his home in Oklahoma City. Before his retirement in 1941, Mr. Dolin had been associated with Warner First National Film Co., Oklahoma City, for almost 20 years.

Equipment Manufacturers Plan Fall Convention

Preliminary plans for a joint convention of the Theatre Equipment and Supply Manufacturers' Association and the Theatre Equipment Dealers Protective Association, which will be held at the Ambassador Hotel, Los Angeles, October 11-13, were set at a luncheon in Los Angeles last week. Roy Boomer, secretary, headed the TESMA group. TEDA was represented by a delegation headed by Ray G. Colvin, executive director. There will be no trade show this year, but a full program of entertainment, including tours of the studios, has been planned, according to Mr. Boomer.

Universal to Get Behind New Films

Universal-International product for summer release will be backed by an all-out promotional program including the personal appearances of players, territorial saturation openings and special advertising campaigns, David A. Lipton, vice-president in charge of advertising and publicity, announced in New York last weekend at the conclusion of a series of meetings with home office executives.

Mr. Lipton, before leaving for Hollywood, said Universal planned an extensive field exploitation staff to cover key and sub-key openings of "The Prince Who Was a Thief" and "Francis Goes to the Races."

Detailing promotional plans on the company's summer product, Mr. Lipton disclosed that "Francis Goes to the Races" will have its world premiere at the Keith's theatre in Washington. Francis will make a personal appearance. "The Prince Who Was a Thief" will open in Detroit June 29, launching territorial openings throughout Michigan. Tony Curtis and Piper Laurie, the picture's stars, will make stage appearances with the film. Scheduled for August release is "Iron Man." "Mark of the Renegade" will get a coast premiere. The pre-release New York opening of "Bright Victory" will take place at the Victoria theatre early in August.

Mr. Lipton disclosed that Universal will maintain a fluid policy on the use of its contract players on television for promotional purposes in connection with specific pictures.

Gamble, O'Keefe Plan New Theatre Circuit

Plans are now being concluded for the formation of a new theatre circuit of California houses, Ted Gamble and A. J. O'Keefe, former sales executive of Universal, announced in New York this week. The new exhibition firm will operate under the name Gamble and O'Keefe Theatres, Inc. The company's theatres will include the De Anza theatre, Riverside; the Obispo theatre, San Luis Obispo; and the Ritz theatre, Hartford. Mr. O'Keefe left New York for California this week. He will make his residence in Los Angeles.

SMPTE Rent Larger Quarters

The Society of Motion Picture and Television Engineers has moved into larger quarters at 40 West 40 Street, New York. Peter Mole, president of the society, cited recent membership expansion as the reason for the move.

Cut Summer Admission

A number of independent theatres in the Hartford, Conn., territory this week cut adult admission prices a few cents for the summer months.

IN NEWSREELS

MOVIE TONE NEWS, No. 46—French recapture vital town from Indo-China Reds. Truman says fight against inflation will beat Reds. MacArthur blasts Administration policy in Korea. S. S. Constitution, new U. S. luxury liner. Greek vets home from Korea. French aerialists thrill Paris from Eiffel Tower.

MOVIE TONE NEWS, No. 50—Communists lose French elections. Montreal fire toll near 40. President signs India grain bill. MacArthur hailed in Texas. Most Rev. Fulton J. Sheen consecrated as bishop. Ben Hogan wins U. S. open golf. College regatta won by Wisconsin. Intercollegiate track meet at Seattle.

NEWS OF THE DAY, No. 243—Teen-age dope evil shocks nation. War renewed in Indo-China. Truman urges firm stand against inflation. Week-old baby. Eiffel Tower acrobatics. Royal turf thriller.

NEWS OF THE DAY, No. 244—French elections. Fire in Montreal hospice. Miss Truman in Holland. Wheat for India. Hogan wins national open. Intercollegiate regatta. Stakes turf thriller.

PARAMOUNT NEWS, No. 86—Royal Ascot race. Dachshund adopts baby squirrel. Ten-day battle in Indo-China. New York probes teen-age narcotics addiction. Acrobatics atop the Eiffel Tower.

PARAMOUNT NEWS, No. 87—Wisconsin scores rowing upset. France goes to the polls. Stars over Albuquerque. Pint-size fashions—every one a doll. Tragic fire in Montreal. "Mr. Come-Back" does it again.

TELENEWS DIGEST, No. 24B—Report on Eniwetok atom tests. Clues in Paris on missing diplomats. MacArthur leaves for Texas. Mr. and Mrs. Mickey Cohen on trial for tax evasion. Narcotics inquiry in New York. French fight Reds for Indo-China's rice fields.

TELENEWS DIGEST, No. 25A—Korea: the capture of Choron. Report on Eniwetok tests. Europe: Red economies feel the pinch. Golf: Patty tops the Babe.

UNIVERSAL NEWS, No. 465—Truman asks strict curbs on inflation. French recapture Reds in furious Indo-China battles. Amputees in Washington. Dog adopts squirrel. French acrobats. Auto race.

UNIVERSAL NEWS, No. 466—Montreal fire. Wheat for India. Royal outing in Holland. Sheep round-up in Chile. Marietta, O., regatta. Track meet in Seattle. Ben Hogan wins National Open golf.

WARNER PATHE NEWS, No. 88—MacArthur speaks in Texas. Big French drive in Indo-China. Truman speaks on controls. Amputee vets show stuff to President. Medina to U. S. Court of Appeals. Mary Jo Shelley named WAF chief. Bird gives cats the bird. Squirrel does dog.

WARNER PATHE NEWS, No. 89—Thirty-six die in Montreal fire. Truman signs bill to send grain to India. French go to the polls in key election. Hogan wins U. S. Golf Open. Wisconsin crew wins at Marietta, O. Seattle National collegiate track meet. Counterpoint takes Belmont stakes.

Loew Community Relations Win Newspaper Praise

Loew's Theatres' community relations was the subject of a glowing tribute in the lead editorial of a recent issue of the *New York Enquirer*. The newspaper praised the circuit for making Loew's Dyckman theatre available to a struggling Catholic parish in uptown Manhattan. Loew's permits the parish, which has no church of its own, to use the theatre for services. Some 1,700 persons attend Mass in the theatre every Sunday before the showing of the first picture at noon. Joseph R. Vogel, vice-president and director of Loew's Theatres, was cited in the editorial, which called the circuit's gesture "inspiring."

TV Trailers Promote "Frogmen" in New York

Twentieth Century-Fox will mark its first use of film clips in its New York television advertising with a major television timebuy on every television station in the metropolitan area to herald the world premiere of "The Frogmen" at the Roxy theatre June 29. Clips from the film showing its undersea action will be featured in the TV trailers, which will blanket New York and the adjacent area for a radius of 150 miles on every TV outlet several days before the Roxy opening.

Argentine Film Pact to Be Effective

Following two years of deadlock, the Argentine Government last week issued orders for the immediate implementation of its 1950 film agreement with the Motion Picture Export Association.

The long-expected Argentine move was announced by John G. McCarthy, vice-president of the MPEA. The agreement, negotiated between Eric Johnston, MPEA president, and Dr. Ramon Cereijo, the Argentine Minister of Finance, provides for unrestricted importation of American films during the next five years.

The American companies have not shipped pictures to Argentina for the past two years and have contented themselves with the re-issue of old product. Under the new pact, the American firms will be permitted to remit \$1,100,000 annually and will also be able to invest part of their earnings in Argentina.

The amount of money frozen in Argentina is estimated at about \$5,000,000. This includes earnings from a number of American and British films that got into the country under special deals.

Earlier ratification of the agreement was barred principally on account of conditions under which American films could be released to Argentine theatres, Mr. McCarthy said. These points have now been ironed out between Argentine and MPEA officials.

Mr. McCarthy paid special tribute to Joaquin Rickard, MPEA manager for Latin America, for his part in the negotiations and he also lauded the three-man committee of American film company representatives in Argentina who helped resolve some of the technical interpretations of the pact. The group, headed by Mr. Rickard, included Stuart B. Dunlap, Loew's International; William W. Sullivan, Twentieth Century-Fox International, and Monroe Isen, Universal-International.

MPAA Denies "High" Admissions Charge

The Motion Picture Association of America denied in Washington last week an "implication" raised by union representative Norma Aaronson that motion picture admission prices had "sky-rocketed." In a letter to the Wage Stabilization Board, the MPAA answered the union charge by citing the recent COMPO chart which showed that admission prices had risen only 11.3 per cent from September, 1945, to December, 1950, less than one-third the 38.7 per cent increase in the general cost of living during the same period. At recent Wage Stabilization Board hearings, Miss Aaronson, testifying that it would be unfair to control wages when prices are free to rise, alleged there had been sharp admission price increases.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions and 5,929 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello Meet the Invisible Man (U.I.)	1	34	19	18	2
Air Cadet (U.I.)	—	5	14	8	8
Al Jennings of Oklahoma (Col.)	—	5	11	13	3
†Along the Great Divide (W.B.)	—	1	4	—	—
Apache Drums (U.I.)	—	—	4	1	1
Appointment With Danger (Para.)	—	1	15	11	3
At War With the Army (Para.)	65	67	22	6	1
Bedtime for Bonzo (U.I.)	1	14	41	12	17
Bird of Paradise (20th-Fox)	—	1	32	46	13
Bitter Rice (Lux)	18	13	1	—	—
Blue Blood (Mono.)	—	—	3	3	—
Born Yesterday (Col.)	57	47	26	6	2
Bowery Battalion (Mono.)	6	3	2	—	—
Branded (Para.)	11	58	41	6	17
Brave Bulls, The (Col.)	—	—	—	4	7
Bullfighter and the Lady, The (Rep.)	—	2	—	1	3
*California Passage (Rep.)	—	1	8	5	1
Call Me Mister (20th-Fox)	14	45	67	15	1
Cause for Alarm (MGM)	—	1	2	21	34
Company She Keeps, The (RKO Radio)	—	2	8	12	14
Cry Danger (RKO Radio)	—	—	21	25	10
Dear Brut (Para.)	—	—	4	1	—
Dodge City (W.B.) (Reissue)	—	—	—	6	—
Double Crossbones (U.I.)	—	—	2	9	3
Enforcer, The (W.B.)	3	10	51	26	16
Father's Little Dividend (MGM)	41	49	23	1	—
Fighting Coast Guard (Rep.)	—	1	8	4	3
Flying Missile, The (Col.)	—	1	8	20	25
Follow the Sun (20th-Fox)	—	—	13	10	10
For Heaven's Sake (20th-Fox)	3	10	52	54	48
Fourteen Hours (20th-Fox)	—	—	4	3	9
Frenchie (U.I.)	4	31	81	9	4
Gambling House (RKO Radio)	—	1	4	19	3
Go for Broke (MGM)	1	13	4	—	—
Goodbye, My Fancy (W.B.)	—	—	5	3	2
Great Caruso, The (MGM)	8	5	11	2	—
Great Manhunt, The (Col.)	—	—	2	14	7
Great Missouri Raid, The (Para.)	8	16	21	28	5
Groom Wore Spurs, The (U.I.)	—	—	12	11	11
Grounds for Marriage (MGM)	1	5	43	31	32
Half Angel (20th-Fox)	—	3	3	—	—
Halls of Montezuma (20th-Fox)	21	75	52	4	1
Harvey (U.I.)	20	47	82	20	35
Highway 301 (W.B.)	1	4	11	25	4
Hortie (Formerly Queen for a Day) (U.A.)	—	—	2	2	10
I Can Get It for You Wholesale (20th-Fox)	—	14	8	8	2
I Was a Communist for the F.B.I. (W.B.)	—	9	12	5	—

	EX	AA	AV	BA	PR
I'd Climb the Highest Mountain (20th-Fox)	82	34	22	9	5
Inside Straight (MGM)	—	—	6	14	12
Katie Did It (U.I.)	2	—	5	1	—
Kim (MGM)	18	24	51	46	21
Last Outpost, The (Para.)	—	—	6	2	1
Lemon Drop Kid, The (Para.)	2	31	23	31	4
Lightning Strikes Twice (W.B.)	—	—	5	11	11
Lucky Nick Cain (20th-Fox)	—	—	1	9	1
Lullaby of Broadway (W.B.)	2	11	15	20	5
Ma and Pa Kettle Back on the Farm (U.I.)	103	29	11	12	—
Magnificent Yankee, The (MGM)	—	—	—	9	40
Man Who Cheated Himself, The (20th-Fox)	—	—	1	8	16
Mating Season, The (Para.)	—	6	22	49	27
Molly (Para.)	—	—	1	3	8
Mr. Universe (U.A.)	—	—	1	10	7
Mudlark, The (20th-Fox)	—	1	10	30	21
My Forbidden Past (RKO Radio)	—	4	6	7	9
Of Men and Music (20th-Fox)	—	—	4	—	—
Oh! Susanna (Rep.)	—	1	10	4	1
On the Riviera (20th-Fox)	4	5	6	2	—
Only the Valiant (W.B.)	—	—	5	25	10
Operation Pacific (W.B.)	9	45	58	25	6
Painted Hills (MGM)	—	5	5	6	4
†Passage West (Para.)	—	—	—	4	—
Payment on Demand (RKO Radio)	2	7	27	31	13
Quebec (Para.)	1	—	—	8	5
Raton Pass (W.B.)	—	5	9	13	5
Rawhide (20th-Fox)	1	4	12	4	1
Red Shoes, The (U.A.)	3	24	5	8	12
Redhead and the Cowboy, The (Para.)	—	7	24	11	10
Royal Wedding (MGM)	3	35	25	38	7
Samson and Dalilah (Para.)	16	30	15	2	4
Santa Fe (Col.)	4	2	16	26	—
†Scarf, The (U.A.)	—	3	—	—	1
Second Woman, The (U.A.)	—	—	6	9	13
September Affair (Para.)	1	10	39	30	3
Seven Days to Noon (Distinguished)	1	—	—	10	8
Sierra Passage (Mono.)	—	1	5	1	1
Smuggler's Island (U.I.)	2	4	2	4	1
Soldiers Three (MGM)	—	6	10	13	9
Stage to Tucson (Col.)	—	5	14	7	2
Stars in My Crown (MGM)	96	47	93	23	—
Steel Helmet, The (Lippert)	21	41	36	9	4
Storm Warning (W.B.)	2	10	20	27	7
Sugarfoot (W.B.)	—	38	53	6	—
Sword of Monte Cristo (20th-Fox)	—	1	1	5	4
Target Unknown (U.I.)	—	—	10	16	4
Tarzan's Peril (RKO Radio)	—	4	15	17	2
Thing, The (RKO Radio)	16	15	5	1	1
Thirteenth Letter, The (20th-Fox)	—	—	6	11	13
Three Guys Named Mike (MGM)	4	19	47	20	5
Tokyo File 212 (RKO Radio)	—	—	—	1	3
Tomahawk (U.I.)	4	50	37	2	1
Under the Gun (U.I.)	—	—	4	1	—
Up Front (U.I.)	3	32	47	8	19
Valentino (Col.)	1	7	9	10	18
*Vendetta (RKO Radio)	—	1	3	7	17
Vengeance Valley (MGM)	1	26	46	25	8
Watch the Birdie (MGM)	1	25	75	23	12
Yank in Korea, A (Col.)	—	6	7	5	5
You're in the Navy Now (20th-Fox)	—	9	13	9	1

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Is There a Real Chance for Good Managers?

LOOKING over the extensive list of theatres that must be "divested" by law, we wonder if there could be opportunity now for men who have grown up in theatre management, made plenty of money for their employers, and who deserve a chance in their own business?

It isn't given to everyone to be a landed proprietor. Exhibition is a hard field in which to own property, for theatres cost a great deal of money. But there are many who have spent their entire lives as working managers and have gone as far as they can go, as employees. Is this a time when such men might acquire their own houses, with the blessing of the Anti-Trust division? Better a working manager than venture capital, entering a new field, without sufficient experience.

Why can't competent and experienced men finance their own theatres, in this emergency? In many situations, local money would back the local man, to win. Some of our big circuits were built up that way. In other lines, this has been proven practice. In our Round Table membership there are a number who might qualify, and who could put up what is called "earnest money" in studio circles.

Production offers greater opportunities to the man who is working his way up. We can count a dozen, in production, who "started from scratch and ran a shoestring into a million." Recently, Harry Dugan, a photographer who pawned his camera to make "Hills of Ireland," grossed \$8,000 a week at the 55th Street Playhouse, that seats 256. The film will run for months, and will earn hundreds of thousands of dollars for the man who had vision to produce it.

The small town field has been the best opportunity for showmen, because there they could own property. But not many have risen above that level, one notable exception being S. L. Rothapel, the great "Roxy" of true fame. When we started in this business, the home town theatre belonged to the local undertaker, because he owned 300 folding chairs!

CO-OP ADVERTISING

20th Century-Fox, by unanimous vote at its sales convention in Los Angeles last week, has decided to extend its participation in cooperative newspaper advertising to every first-run theatre in the country, and to subsequent runs where exhibitors will get together to make joint efforts in merchandising the company's product to the public. This cooperative benefit will be over and above what the exhibitor is spending for regular advertising, thus assuring increased budgets.

For many years, there has been a certain amount of cooperative advertising, but the obstacle has been, in the past, that when local theatres find that the distributor will share advertising costs, they frequently stretch the facts of the case to permit the distributor to pay all, and thus escape their own commitment. Which is definitely unfair—and to be discouraged; just as the Fox plan is definitely to be encouraged.

Always, in the so-called "legitimate" theatre, the advertising has been settled in the manager's office, at count-up time, on the same terms that the company and the house have shared in the gross receipts. There is seldom trouble over this score, and few fights have started over "the split"—which was clearly defined and well understood, as being the only right and proper thing to do.

We need ways and means to increase advertising effort, and the necessary investment, at the point of sale.

Earle M. Holden, manager of the Center theatre, Hickory, N. C., supplies the Red Cross with signed cards, good for admission as guests of the management, and with his appreciation for the fact that the recipient was a blood donor, thus making friends for the movies and indicating the gratitude of all good citizens.

Leo Jones, exhibitor leader, Roy Rogers Riders Club member and old friend, has sent us a copy of a new book, "Senior Days at Davenport High" (Julian Messner, New York, \$2.50) written by Charles E. Davis and autographed to us over Leo's shoulder. It's the story of school activities in Upper Sandusky, Ohio, and especially, the "All Night Prom" which Leo originated at his New Star theatre, to give teen-agers a big night of their own, at small cost, without harm to themselves and with credit to their school.

Leo is in the book, with a full description, in dialogue style, of how he became the father of this original idea to make high school students feel as though they were staying out late and having fun, but without any drinking, or fast driving, or bad accidents. It's part of the community service which Leo's theatres provide all through his county in Ohio, where he operates small town movie houses in the public interest, and obtains national recognition for both showmanship and leadership.

Charles Einfeld, vice-president in charge of advertising and publicity for 20th Century-Fox, has a high opinion of radio spots, as compared with other advertising forms. He says, a radio spot for such a picture as "On The Riviera" puts over all the facets of the picture, i.e., it sells the music, the comedy, the color, the dancing, the top-bracket stars, better than you can do in cold type. And, of course, a television spot does the same, only more so. We sat in Charley's office the other day and heard transcriptions made for Danny Kaye's new picture, and you'll have to admit the only thing better would be the picture itself, or Danny Kaye, in person. 20th Century-Fox proved their point by buying more than 650 radio and television spots for "On the Riviera" at the Roxy theatre, and it pre-sold the picture beyond any ordinary advertising method.

—Walter Brooks

Across Canada's Friendly Border Where Good Showmen Are Found

GOOD NEIGHBORS, and good showmen, those Round Table members that are spread across the Dominion from Halifax to Vancouver, always willing to share in our meetings, for better showmanship.

Wannie Tyers, manager of the Odeon, Toronto, displayed this interesting lobby contest, which explains itself, for "The 13th Letter."

Tiff Cook's cashier, pretty and pert in top hat and tuxedo, for the run of "Lullaby of Broadway" at the Capitol theatre, Toronto.



Vic Nowe, manager of the Odeon-Hyland theatre, Toronto, has a marquee with distinctive style of its own, with unusual opportunity for illustrations and special displays.



Another clever display by Wannie Tyers at the Odeon, Toronto, provides an amusing selling approach for "Bedtime For Bonzo," with proper atmosphere and accoutrements.

Paul Valline, manager of the Capitol theatre, Quebec, had the Royal 22nd Regiment on parade, for a special premiere of Paramount's "Quebec" in the historic Canadian city.

Drive-Ins That Bloom In Spring

From around the country come new campaigns from newcomers to our Round Table, managers who have moved over from the confined limits of enclosed theatres, or started from scratch in the drive-in field. Currently at hand, is one from Eugene Elmer Cole, a new member, who is manager of the Jackson drive-in theatre at Jackson, Mich. Gene is a pupil of that old master in this new business, Pearce Parkhurst, at the Lansing Drive-In, Lansing, Mich., who holds our esteem as the "firstest with the mostest" in drive-in theatre exploitation.

Eugene Cole has excellent display advertising, well planned and executed, on a par or superior to most in-town theatres, and he uses "gadgets" in the Parkhurst manner, all sorts of advertising novelties, following the theory that new things require a new kind of selling approach. We note a ticket for a "Walk-In" which we judge is something for a customer that doesn't drive up in his car, and would be worth explaining. And another stunt, a "Parking Only" ticket which takes care of a car when there are no speakers available, and leaves the customers stranded at the concessions counter.

Similarly in the mail is an entry for the Quigley Awards from Archie Adlman, manager of the Eastern Medina drive-in theatre, near Easton, Pa., who sends tear sheets from the *Easton Express* to show a front-page break on his "Father of the Year," which pre-dated Father's Day by 10 days, and won the applause of the Mayor and civic officials, with an Ex-Mayor as the oldest father. Merchants donated \$2,000 in prizes, and 60% of the audience had never been in a drive-in theatre before.



Walter Talon, six-foot, eight-inch giant who plays the part of "Goliath" in the 20th Century-Fox Technicolor production of "David and Bathsheba," arrives in New York to begin an exploitation tour. He will make personal appearances on radio and TV shows, meeting the press and entertaining a potential audience. When he hits the road, he will travel in a specially constructed trailer.

MANAGERS' ROUND TABLE, JUNE 23, 1951

Here's A Stunt That Works!

In Appreciation

Of his great service to the community...
Of his unselfish devotion to the public welfare...
The citizens of
present this token of deep esteem to Postmaster

on the occasion of the Premiere engagement
at the Theatre

of the Paramount picture
"Appointment With Danger"
which pays tribute to

The Post Office Inspection Service of the
United States Post Office Department



Paramount offers the free scroll, at left above, which they will fill in with the name of your Mayor and Postmaster. It's a simple gimmick, costwise, but it works. The Postmasters seem to like it, and the Mayors, too. At right, O. G. Finley, manager of the Tampa theatre, Tampa, Fla. (center), looks on while Mayor Curtis Hixon, of Tampa (seated), inscribes the scroll to Postmaster Samuel G. Harrison, at left, in appreciation for Post Office cooperation in the exploitation of "Appointment For Danger." It's inspired! It gets in the newspapers! It will work in large or small situations.

Oldest Mother Likes The Movies at 101

J. V. Caudill, Jr., manager of the Parkway theatre, West Jefferson, N. C., entertained the oldest mother in Ashe county who was able to get out to the movies on Mother's Day. She was Comfort Miller, who has lived her lifetime of 101 years within the boundaries of her home county. She can thread a fine needle as good as ever, and naturally, she likes the movies, also the gifts from cooperative merchants, and the newspaper story with her pictures—which shows you how they appreciate the old folks, down where the mountains reach the sky.

"Sante Fe" Cooperates

Ann Belfer, publicist for North Coast theatres, San Francisco, followed through with the Sante Fe Railroad when the Picture, "Sante Fe," played at the Orpheum. In addition to large window displays, furnished by the railroad, she had a miniature train for lobby display, and all employees of the Sante Fe were circularized for the opening. The railroad ran cooperative ads in all four local newspapers.

Air Plugs for Ducats

Ernie Gracula, ad-pub manager for Hartford Theatres, has a tieup with "Mystery Music Tune" on station WHAY whereby a popular disc jockey awards five pairs of guest tickets per night in return for plenty of free air plugging.

Syracuse Co-Op Sells "The Thing" for Cash

Sol Sorkin, manager of RKO Keith's theatre, Syracuse, built up a three-way contest to sell "The Thing" for cash, with \$500 in prizes offered, and the sponsorship of the *Syracuse Post Standard*. Contenders were to say what they believed "The Thing" to be, based on a series of clues found in the newspaper pages. 24-sheets were used, cut up and mounted for special display, and a black coffin was placed as street ballyhoo. Gag cards, handed out on the street, read "No, I am not 'The Thing' but if you have any questions, call 2-1307." The "body" was removed to the Mayor's office under police escort for "questioning." Radio and television spots picked up the eerie advertising.

Announcer Gets a Break

Graham Kisingbury, district manager for North Coast theatres in San Francisco has a novel way of introducing previews to an audience. Instead of just bringing on the picture cold, he has one of the local radio announcers introduce the film to the audience. The announcers are only too happy to do this in exchange for the publicity they receive, and it sets up the preview on a special basis for audience appreciation.

Local Strong Stuff

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, had a local "Samson" pulling a costumed "Delilah" around town in a car, for "Samson and Delilah."

"Fabiola" Fabulous For Exploitation

QUIGLEY WINNERS— What They're Doing Now

The new United Artists, wherein Max E. Youngstein, vice-president and national director of advertising, publicity and exploitation has gathered around him a staff of young men with ideas, has launched a campaign in New York and across the country, for the fabulous "Fabiola" which will restore showmanship to its old glory, dating from Phineas T. Barnum, tutelary patron of the Round Table.

The biggest opening in two and a half years is recorded for "Fabiola" at the Victoria theatre, on Broadway. And as we go to press, it is reported that the *Sunday News* in New York—with a circulation of 4,000,000—will carry a two page gravure lay-out of the "Roman banquet" exploitation stunt that was maneuvered for the picture at the world premiere, at the Joy theatre in New Orleans. When exploitation that far away results in \$10,000 worth of free publicity in the New York newspapers, it's good business.

Lion Cubs and Lovely Ladies Cue the Exploitation

Two lion cubs, which cost \$150 and have consumed as much milk, and a bevy of fabulous "Fabiola" beauties in Roman togas, have key-noted the exploitation campaign. That sets the scene for ancient Rome, with a majority of potential patrons, and it gives them something to ogle at and think about when they reach into the cash pocket to buy tickets for the movies. One argument or another will convince them that this is a showmanship picture, whether or not they realize they're being romanced by experts.

Lige Brien, who is referred to in the opposite column, has set up four free trips to Rome, as a piece of cooperative publicity with a friendly steamship line, and a national contest is getting attention and drawing customers to the box office. "Fabiola" hair-dos and authentic costumes which hardly discredit modern young ladies, are part of exploitation, too, and bring patrons into a buying mood for the picture. Even as fine a store as Bonwit's, on Fifth Avenue, went

for a "Fabiola" fashion show, to prove that these were fashions, 2,000 years ago, and are now. Michele Morgan, star of the picture, was on hand to lend style to the event. And, for a gag, the street ballyhoo units literally "threw lions to the people"—a nice switch on the old Roman custom, but of course, these were just *little* lions.

Exploitation manager Mori Krusen, of United Artists, has a string of out-of-town openings to his credit, starting with the job that was done at the Joy theatre in New Orleans, where Ernest McKenna is manager. U. A. fieldmen have put over equally big campaigns in Cincinnati, with Nate Wise participating; and in San Francisco, with Anne Belfer sitting in, and in Boston, with Louis Krasnow, manager of the Astor theatre, and Al Margolian, taking part. All of these key-city campaigns cue the surrounding exchange areas with showmanship ideas and energy, which has to be renewed from the top down.

So, if you meet an authentic Roman gladiator, in full robes and ribbons, riding down Main Street in a chariot, with three or four maidens in their nightgowns (that's a merchandise tieup with Vanity Fair underthings) you'll know that "Fabiola" is playing in your neighborhood, and you'll probably decide right then and there to bring the family down town to the movies and a lesson in ancient history, including the art of showmanship.

—W. B.

Lippert Supplies Jumbo Comic-Strip Herald

Lippert Productions, who are creating good box-office pictures on low budgets for small situations, are sending a monthly product report and press sheet to exhibitors, containing ad mats, promotion and publicity materials. The current issue, at hand, shows a jumbo herald on "Savage Drums" printed in four colors in comic strip style, the size of a tabloid newspaper page, and available at \$5 per M. Statistics prove that four out of five people of all ages read comics, making this a powerful medium for drumming up extra business.

He Was the Artist

It was Jack Kempton, of the Gillioz theatre, at Monett, Mo., who was the artist-manager responsible for those clever four-optic, two-eyed, double-focus cartoons for while ago to Commonwealth theatres.

Merchants Pay Dividends

Russell W. Barrett, manager of the Capitol theatre, Willimantic, Conn., made interesting use of "Little Stanley" and his advertising diapers, for "Father's Little Dividend." Local merchants contributed dividends for the newest baby.



Lige Brien enjoys a unique distinction, in that he won the Quigley Bronze Award in 1939, and the Quigley Silver Award in 1944. No other person has been twice a winner in that class. Besides this accomplishment, he has won seventeen other showmanship awards, over the years, and he's still winning.

Lige graduated from the University of Pittsburgh in 1937, with a Bachelor of Arts degree. He started in film business as the manager of the Prince theatre, Ambridge, Pa., where he won his first Quigley Bronze Award. He progressed upward, to the Belmar theatre, Pittsburgh, then the Kenyon, and finally, Warner's huge Enright theatre in Pittsburgh, largest neighborhood house in the country, where he won the Silver Plaque in 1944.

In November, 1945, he joined Producers Releasing Corporation—the old P. R. C. of history) in New York, as pressbook editor, magazine contact and head of the merchandise tieup department. Two months later, he was made director of national exploitation for that company, and in February, 1947, he became assistant director of exploitation under Max E. Youngstein, with the newly formed Eagle Lion Films. In this capacity, he handled assignments for field men, and set premiere campaigns which he personally supervised.

Just the other day, there was a swift change in major film industry in New York, when United Artists bought out and absorbed Eagle Lion. One person who moved in step with that development was Lige Brien, for he was one of Max E. Youngstein's bright young men, who are building a brilliant new future for United Artists. Today, Lige is in charge of Special Events for U. A., which is a title embracing what he previously did with Eagle Lion, plus new assignments that come with bigger operations in a wider field.



"Fabiola" street ballyhoo featured lion cubs, who growled at passers-by, and they in turn wolf-whistled at the fabulous "Fabiola" beauties, in their flowing Roman robes.

Round Table **Selling Approach** In Britain

Q Odeon and Gaumont theatres have opened an information office next door to the Marble Arch Pavilion in London's West End for the convenience of visitors touring Britain in this Festival Year, and TOM GRAZIER, manager of the Arcade cinema, Darlington, sends a sample of the pocket map which C. M. A. supplies, showing the location of London theatres. . . . P. J. MILLS, manager of the Gaumont theatre, Liverpool, very proud of the two-color pages which he obtained on a cooperative basis in the *St. Helena Gazette* for "Cinderella"—and says it has never been achieved before. . . . G. S. LOMAS, manager of the Plaza cinema, Gloucester, won a circuit prize for "an extremely neat exhibition on the newsreel" as a foyer display. . . . MISS LILY WATT, manager of the Odeon theatre, Coatbridge, submits a fine campaign on "September Affair" as her entry for the Quigley Awards, which includes a tieup with a local dance band, playing top tunes in a "Big Picture Parade" program. . . . C. DRYSDALE, manager of the Capitol cinema, found his best tieup for "Samson and Delilah" with the distributors of Lux soap. . . . GEORGE BERNARD, manager of the Carlton cinema, Norwich, in there pitching with his campaigns on current attractions. . . . HAROLD MORRIS, manager of the Beacon cinema, Slough, shows proof of his showmanship, which is building better business in a class "C" house. . . . S. SPRINGFIELD, manager of the Palace cinema, had his usherettes wearing shoulder flashes for "Three Guys Named Mike." . . . G. J. PAIN, manager of the Gaumont theatre, Glasgow, promoted an exhibit of fan-tailed pigeons from the zoo as lobby display for "The Mating Season," which we consider highly appropriate. . . . A. L. PARELZER, life-time showman and award winner, recovering from serious illness in his new post, the Odeon theatre at Bognor Regis. . . . A. D. PAVEY, manager of the Odeon theatre, Herne Bay, invited local clergy to the first showing of "Samson and Delilah."

Q CHARLES SMITH, manager of the Regent theatre, Brighton, submits the "Cinderella" campaign which won him a C.M.A. Showmanship Star, and it's a substantial exhibit, one of the best to be entered for the Quigley Awards. He had the "Cinderella" coach for street ballyhoo, and conducted a "Cinderella Ball" with excellent results. His newspaper and merchandising tieups were outstanding. . . . H. BRUNTON, manager of the Gaumont theatre, Derby, had a sandwich man with a base drum, to say "You can't beat Bob Hope in 'Lemon Drop Kid.'" . . . R. PARSONS, manager of the Piccadilly cinema, Birmingham, had a "Grate-Film" competition to give away fireplaces for those who named their favorite movies. . . . HARRY GENT, manager of the Hippodrome theatre, Liverpool, who sent his charming secretary to deliver Quigley Award entries to the Round Table in person, had one of his usherettes riding the Liverpool busses and giving apples to conductors on routes passing the theatre, so they would know "All About Eve." His theatre was one of the original Music Halls in the north of England, and boasts a "spectre" that haunts the dark stage! . . . G. W. IRVING, manager of the Waldorf cinema, Basingstoke, scattered thumb-nail cuts of stars through cooperative advertising and contenders pasted them in the right places on the entry blank for his "Grounds for Marriage" contest. . . . JOHN W. WILKINSON, manager of the Elite cinema, Middlesbrough, employed a Navy plane equipped with "Loud Hailers" to fly at low altitudes and talk about "The Flame and the Arrow." . . . WILLIAM NEWMAN, manager of the Castle cinema, Swansea, won second prize in a circuit competition for varied and sustained exploitation. . . . O. BEGLEY, manager of the Rialto cinema, Londonderry, N. Ireland, used his glass doors to advantage to paint display for "Glass Menagerie."

FABIOLA—United Artists. A Roman Holiday for Showmen. Fabulous Fabiola, Goddess of Love in a City of Sin. \$4,000,000 Spectacle—Thousands in the Cast—Mammoth Entertainment Matched By No Other Medium. Made in Rome, the Eternal City, with Michele Morgan, Henri Vidal, Michel Simon, from the famous historical novel of the same name. Picture responds to sensational treatment, for exploitation in the P. T. Barnum manner. Premiere in New Orleans, with Roman banquets, fabulous "Fabiola" girls and genuine lions, landed as publicity in the nation's newspapers. 24-sheet and other posters are made for broad display purposes; you can use them as cut-outs in your own marquee and lobby styling. The herald keys the campaign with all the best of the advertising method in one compact example. Newspaper ad mats are generous in size and variety. The teaser ads will launch a campaign, or carry it in small situations. Picture deserves smash treatment, if you want to cash in on a spectacular film. Publicity material will identify the ancient Roman empire and the setting of the story. Rig out your usherettes in Roman togas and encourage others to display authentic Roman fashions as a publicity stunt.

AS YOUNG AS YOU FEEL—20th Century-Fox. A picture about a wonderful family—for the whole family to see. Hey folks, meet your kind of folks! If you like home cookin' and kissin' in the parlor, you'll love Grandpa, and Ma, and Pa and all the Hodges kids. Monty Woolley, Thelma Ritter, Jean Peters, Constance Bennett, Marilyn Monroe head an all-star cast. A thousand cheers for the nation's happy-as-a-lark family. 24-sheet carries big cut-out figures of the family, all in a row. Other posters are fine for cut-outs as lobby and marquee display. No herald, but you can use oversize newspaper ad mat No. 401, and it's good for newspaper use, too. A set of teasers will serve for advance advertising or small situations. There are several small ads especially designed for small towns. Advertising is more limited in variety than usual, but sufficient for your purpose, wherever you are. Good showmen study the pressbook and find what they want, without expecting the pressbook to do the job for them, without effort. This picture is worth selling to the family trade, so choose your own approach, for you know your families, every one. We like ad mats such as No. 301.

APPOINTMENT WITH DANGER—Paramount. Alan Ladd rushes into action, as an agent of the U. S. Post Office Dept., and blasts a million-dollar mail robbery wide open. The first film in motion picture history that has won the cooperation and support of the Post Office in local exploitation. It backs the Department with a film tribute to their fighting U. S. Postal Inspectors. 24-sheet and all posters have large cut-out figures for marquee or lobby display adaptation. A tabloid herald, printed in two colors, newspaper style, sells the picture with smash-bang punch in headlines and pictures. You can make a circustype herald using oversize ad mat No. 501. Newspaper ad mats are strong, and numerous, beginning with an excellent teaser series that has continuity and action. Other large ads are very striking and will hit the amusement page with a bang. There is ample variety in the smaller sizes, and a special selection on one- and two-column width. Paramount has provided a scroll for presentation to postmasters in local situations, which is shown elsewhere in this week's Round Table. It will work in any town that has a Mayor and a Postmaster. Action trailers and television trailers available in addition to the usual.

THE MAN WITH MY FACE—United Artists. Comin' at you! One of the most unusual selling angles ever, solidly set up for sock business. "The guy had taken over—he had my dog, my wife, my clothes, and he wanted my life. He was 'The Man With My Face.' This guy was my double, and my wife was in on the double-cross." Exciting action melodrama, with a new plot twist, well done by a new producer, your old friend "Archie" of "Duffy's Tavern" on the radio. He made it in Puerto Rico, and it's even a new place to make pictures. 24-sheet offers dramatic opportunity for display, and all posters have the "face" as a center of interest, for sales approach. Newspaper ad mats give you a new slant in advertising, something that looks to be different and unusual. The dog, sort of a "Hound of the Baskervilles", gives the advertising plenty of threatening danger, of a new kind. The 6x9 herald keys the campaign with all this excitement.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/4 Century

Refreshment Service for DRIVE-IN THEATRES

SPORTSERVICE CORP.
1001 SERVICE ROAD • BUFFALO, N. Y.

FOR THE BEST IN SPECIAL TRAILERS

A GOOD JOB IN DOUBLE QUICK TIME

FILMACK TRAILER CO.

SEND US YOUR NEXT ORDER

IN NEW YORK . . . 636 NINTH AVENUE

IN CHICAGO . . . 1327 SO. WABASH AVE.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED: THEATRE MANAGER FOR ILLINOIS location. Applicants interested in training under G.I. Bill also acceptable. Give experience, salary expected, marital status and photo first letter. BOX 2569, MOTION PICTURE HERALD.

WANTED: FOR PERMANENT POSITION. Capable theatre manager, age 25 to 40. Must have thorough knowledge of business and be willing worker. COLUMBIA AMUSEMENT CO., Box 510, Paducah, Ky.

WANTED: DRIVE-IN MANAGER FOR 650 CAR independent Southern drive-in with 12-month operation. Good opportunity for the right man. Must have experience in drive-in management, prefer man who has chain experience. If interested, air mail your qualifications, picture, age, references, family status, theatre experience, salary expected, etc. to BOX 2572, MOTION PICTURE HERALD.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee

KROEHLER PUSH-BACK CHAIRS, PRACTICALLY new, 550. Photo and prices upon request. Order chairs in stock. ALLIED SEATING CO., 234 W. 44th St., New York 18.

WHY WORRY ABOUT NEW CHAIRS? OUR rebuilds will serve your purpose and save you plenty. 201 rebuilt Andrews inserted panelback spring cushion, \$4.95; 223 rebuilt late International fully upholstered with spring edge cushions, \$8.95; 1400 Ideal Slidebacks, like new, \$13.95. Send for latest Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

MOVIOLA 16MM. COMPOSITE SOUND, \$695; Bell & Howell 35mm. Steep Printer, \$995; Bridgematic negative/positive developing machine, \$3,000 value, \$1,095; Hallen synchronous magnetic recorder, late type, \$1,295; 5000W. Sunspots on stands, \$77.50; Maurer Camera with magazine, 2 motors, less dissolve, \$2950; Maurer BM 16mm Recorder, 4 postmixer, noise reduction, power supply, etc., \$4000 value, \$2495; new 35mm. continuous sound and picture printers, \$995; Sensational New Bridgematic Jr. 16mm. developing machines (plus tax), \$1000; Dupue reduction printer 35/16mm. sound w/generator, \$7500 value, \$2995. We pay cash for used equipment. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAGE SHOW

NOW IS THE TIME TO FIGHT YOUR SUMMER box-office slump by booking an established stage musical comedy company on stock run basis along with your feature film policy. It's a real bet! Try it! Available now for booking through Pennsylvania, New Jersey, New York and New England States. Wire or write, INDEPENDENT THEATRICAL ENTERPRISES, 113 W. 42nd St. (Room 200), New York City.

USED EQUIPMENT

BUY NOTHING! COMPARE OUR PRICES FIRST! Look here! E-7 mechanisms, excellent, \$750 pair; 2 unit electric ticket registers, rebuilt, \$135; 3 unit, \$165; Grinstead Splicers, \$1475; spring seats, good clean, \$3.50; Ballantyne Soundheads for Powers, rebuilt, \$225 pair; Holmes Educators, complete, rebuilt, \$25; aluminum reels, \$1.25; rewinders, \$5.25 pair; What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

HIGH-INTENSITY GENERATORS AT LOW prices. 50/100 amp. 3-phase rebuilt like new; Roth Actodector, \$995; Herties Transverter, \$625, including rheostats and control panel. Rebuilt Holmes dual 35mm. outfits, \$605. Rebuilt Baby Strong arca, rectifiers, \$295 pair. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

WHITE PLASTIC SCREENS 35c FOOT; RECTI- fier bulbs, 1500 hour guarantee, \$4.75; 60 ampere rectifiers, \$295 a pair; 18" magazines, set of 4, \$115; Photocells, first quality, \$4.75; parts for Simplex 30% off. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

PLAY UP YOUR ATTRACTIONS WITH TEM- pered Masonite Marquee Letters—all sizes and colors: 4", 35c; 8", 50c; 10", 60c; 12", 85c; 14", \$1.25; 16", \$1.50. S.O.S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

IMPROVE YOUR THEATRE AT LOW COST. Automatic Curtain Controls, special \$99.50; Curtain Tracks, \$2.19 ft.; stage settings, \$27.50; Jensen heavy-duty 12" PM speakers, \$18.95; Rectifier Bulbs, 15 amps., \$4.95; 6 amps. \$2.95; Coated Lenses, \$100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

S. O. S. IS DRIVE-IN HEADQUARTERS. HERE'S why: Standard & Super Simplex, DeVry, Superior, Holmes, Weber available for 200 to 1000 cars from \$1595. Easy payment plan. Screen paint, \$6.50 gal.; Amplifiers, all sizes, \$295 up; Marquee Letters, 35c up. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

PROFITABLE AIR-CONDITIONED THEATRE for sale or lease. Full particulars from owner. Write BOX 6136, Jacksonville, Fla.

POSITIONS WANTED

\$10,000—EXECUTIVE SEEKS POSITION—PRO- ficient in all phases of the business. BOX 2570, MOTION PICTURE HERALD.

PRINTING SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

VENTILATING EQUIPMENT

FOR SALE—WASHED AIR SYSTEMS, COM- plete. Sizes 101 through 108. Perfect condition; ready for installation. MALCO THEATRES, INC., Purchasing Dept., P. O. Box 2853, Memphis, Tenn.

HEAVY-DUTY BUCKET BLADE EXHAUST fans at last year's prices: 12", \$25.50; 16", \$37.50; 18", \$45.50. Prompt deliveries all sizes Blowers and Air Washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddie shows. Large variety, latest newstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

BOOKS

MAGIC SHADOWS—THE STORY OF THE OR- igin of Motion Pictures by Martin Quigley, Jr., adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Tennessee County Votes Against Sunday Films

A proposal to permit the showing of films on Sunday in Jackson County, Tenn., was defeated at the polls last week by some 500 votes. Final returns showed 2,721 votes against the proposed ordinance and 2,232 in favor of it. This was the fifth time in recent

years the issue of Sunday films has gone before the voters and been defeated.

North Carolina House Sold

The Roxy theatre, Old Fort, N. C., built five years ago by W. C. Macon, was sold last week to F. G. Nelson and Al Jennings, both of Asheville.

Warner Sells Theatre

Warner Bros. Circuit Management Corp. has sold the Vernon, key neighborhood house in Germantown, Pa., to the Rudomar Realty Co. for \$252,000. The theatre will be converted into stores and offices. The Vernon was originally built as the Germantown theatre in 1910.

The Product Digest

Kind Lady

MGM—Suspense Thriller

"Kind Lady" is a suspense thriller of a very high order, and because even the title may lead audiences to believe that this is a romantic drama, the exhibitor will have to employ astute exploitation to bring them in. Once the first audience has seen "Kind Lady," word-of-mouth should take care of future business. With Ethel Barrymore and the noted stage star Maurice Evans heading the cast, showmen can aim their promotion in two directions: at the "class" audience who would welcome the presence of Miss Barrymore and Evans, and at the audience which goes for top-flight suspense films.

The first few minutes give no hint at what is to come. Miss Barrymore is presented as a kindly lady in London a few decades ago, wealthy patron of the arts, collector of valuable antiques, helping the indigent and providing everyone including the postman and policeman with Christmas presents. The opening sequences are mellow, leisurely and heart-warming.

Along comes Evans, who presents himself as a struggling artist, and by a ruse of appearing interested in Miss Barrymore's art collection, succeeds in gaining her confidence. That done, he forces his wife to collapse with the baby in her arms in front of the lady's house. Naturally, they are brought inside, a fake doctor who suddenly happens on the scene declares she cannot be moved, and Evans and his family move in on Miss Barrymore, lock, stock and baby carriage.

Evans soon takes over as the "master" of the house and it doesn't take long for Miss Barrymore herself to be made captive and spotting his game, selling all her antiques, art treasures and the house, while telling the usual callers that he is a relative looking after Miss Barrymore's affairs because she has suffered a nervous breakdown. And it takes plenty of fingernail-biting and skin-creeping suspense before help arrives.

The intelligent efforts by John Sturges, director, and Armand Deutsch, producer, aided by an excellent screenplay by Jerry Davis, Edward Chodorov and Charles Bennett, based on a play by Mr. Chodorov from a story by Hugh Walpole, make this one of the better films of its type. Miss Barrymore, of course, is as gracious and fascinating a performer as ever, and Evans projects beautifully, making his villain in stages charming, sinister and downright vicious. Giving able support are Angela Lansbury, Keenan Wynn and Betsy Blair.

Reviewed at the MGM screening room in New York. Reviewer's Rating: *Very Good*.—CHARLES J. LAZARUS.

Release date, June 29, 1951. Running time, 78 minutes. PCA No. 15136. General audience classification. Mary Herries.....Ethel Barrymore Henry Springer Ekott.....Maurice Evans Mrs. Edwards.....Angela Lansbury Edwards.....Keenan Wynn Ada Elliott.....Betsy Blair John Williams, Doris Lloyd, John O'Malley, Henri Letondal

Peking Express

Paramount-Wallis—Red Terror

An interesting action drama which at the same time is a savage indictment of life under the Communist "People's" government in present-day China, is contained in "Peking Express" which was produced by Hal B. Wallis and directed by William Dieterle.

With such well-known performers as Joseph Cotten, Corinne Calvet and Edmund Gwenn heading the cast, the film should have a good drawing power. Additionally, the exhibitor can make some good exploitation tieups with current headlines on the Far Eastern situation.

"Peking Express" also contains a generous amount of dialogue by the principals condemning the philosophy of force and terror as practiced under a Communist government. It is as though the Reds have been put on trial, and the picture used by the prosecuting attorney to attack the status quo of life behind the Iron Curtain. Although these "discussions" tend at times to be preachy, and slow the action somewhat in certain sequences, they come off quite successfully, and at the end of the film there is a feeling of revulsion for everything Communism stands for.

Interwoven is an interesting and topical story. Cotten, an American doctor attached to the United Nations, leaves intrigue-ridden Shanghai aboard the Peking Express. Also on board are Miss Calvet, an adventuress; Edmund Gwenn, a priest; a Chinese newspaperman bent on promoting the Communist cause, and a Chinese businessman. Cotten, who has been trying to prove that medical supplies shipped to the Chinese are black marketed by the Reds, is going to operate on a leader of the Chinese Nationalist underground.

After a series of tense scenes aboard the train wherein the protagonists of the East-West points-of-view clash verbally, the train is attacked by Chinese brigands, whom the Communist newspaperman identifies as such, and the white persons are captured after wholesale slaughter of the Chinese aboard the train.

Taken to a hideout, the doctor and his fellow prisoners discover that the Chinese businessman is the leader of the "soldiers" who attacked the train. There are attempts at ransom and scenes of wanton cruelty, until the leader himself is killed by his wife, whom he had previously attempted to murder.

Cotten and his party escape in a thrilling scene as the train pulls out.

The principals all do fine jobs and a word should be said for the supporting cast, which includes many Chinese. Marvin Miller is properly smooth and sinister in the role of the Chinese businessman. The screenplay is by

SHOWMEN'S REVIEWS THE RELEASE CHART

John Meredyth Lucas, adapted by Jules Furthman, from a story by Harry Hervey.

Reviewed at the Paramount screening room in New York. Reviewer's Rating: *Good*.—C. J. L.

Release date, August, 1951. Running time, 90 minutes. PCA No. 15259. General audience classification. Michael Bachlin.....Joseph Cotten Danielle Grenier.....Corinne Calvet Father Joseph Murray.....Edmund Gwenn Kwon.....Marvin Miller Benson Fong, Soo Yong, Victor Sen Yung, Robert W. Lee

According to Mrs. Hoyle

Monogram—Human Interest

Spring Byington's long and widely respected artistry comes to full flower in this warming family-type picture produced by Barney Gerard and directed by Jean Yarbrough from a *Good Housekeeping Magazine* novelette by Jean Z. Owen with an admirable script by W. Scott Darling and the producer. These three workmen, gifted with the common touch and flavoring always the straight-line narrative form, have put into this 60 minutes of running time more commonsense human interest than is customarily achieved in half again the distance. The picture is a standout in its category.

The picture opens with Miss Byington, a beloved school teacher, receiving a formal gift from her pupils of 25 years ago, now grown to leadership in the community. She returns to the hotel where she has lived all these years to find it taken over by a gangster who has determined to go straight, but she declines to regard him as an undesirable character and treats him as an honest man, with the result that in a little while she has won him and his sinister companions over completely to the ways of right living. But one of his mobsters, refusing to go straight with him, commits a robbery, hiding the loot in her room, and she becomes victim of circumstantial evidence which makes a strong case against her as a receiver of stolen property. Disclosures better left to the picture to divulge result in her exoneration.

Stephen Chase, Brett King, Tanis Chandler and Anthony Caruso make an evenly balanced cast in support of Miss Byington.

Reviewed at the studio. Reviewer's Rating: *Very Good*.—WILLIAM R. WEAVER.

Release date, May 20, 1951. Running time, 60 minutes. PCA No. 15067. General audience classification. Mrs. Hoyle.....Spring Byington Morganti.....Anthony Caruso Brett King, Tanis Chandler, Stephen Chase, Robert Karnes, Tristram Coffin, James Flavin, Paul Bryar, Harry Lauter, Michael Whalen

Two of a Kind

Columbia—Abortive Swindle

Lizabeth Scott again demonstrates her prowess at portraying voluptuous bad girls in "Two of a Kind," an absorbing story of a sordid scheme to swindle a fortune from an elderly couple. Her partner is Edmond O'Brien, tight-lipped, two-fisted and, like Miss Scott, un-

(Continued on following page)

(Continued from preceding page)

troubled by scruples. The adventures of this engaging team constitute a provocative drama.

The screenplay by Lawrence Kimble and James Gunn, adapted from a story by James Edward Grant, is the story of an unprincipled plot, masterminded by Miss Scott and Alexander Knox. O'Brien, an orphan with an unsavory past, passes himself off as the long-lost son of a wealthy couple. The scheme goes well until the father refuses to change his will in favor of his "son." Knox, a suave and ruthless lawyer, decides the father must be murdered if their scheme is to succeed. Miss Scott and O'Brien, their innate goodness finally coming to the surface, balk. They confess the plot to the old man, who admits he knew all the time, but tolerated the hoax because his invalid wife thought O'Brien was actually her son and had grown to love him. Miss Scott and O'Brien mend their ways and start on the road to regeneration.

The plot is complicated by a double triangle involving Miss Scott, O'Brien and Knox on the one hand, and Miss Scott, Terry Moore, who wears a bathing suit with distinction, and O'Brien on the other.

The dialogue is crisp and smart, especially the verbal duels between the duo of the title. Henry Levin's direction is well balanced, with just enough comic touches to temper the action and romance. The love-making, incidentally, is rather intense since Miss Scott portrays a quite uninhibited vixen. William Dozier has endowed the picture with a handsome production on what presumably was a moderate budget.

Reviewed at the Columbia screening room in New York. *Reviewer's Rating: Good.*—TOM CANNING.

Release date, July, 1951. Running time, 75 minutes. PCA No. 15406. General audience classification.
Ledy Farrell.....Edmund O'Brien
Brandy Kirby.....Elizabeth Scott
Kathy McIntyre.....Terry Moore
Alexander Knox, Griff Barnett, Robert Anderson, Virginia Brissac, J. M. Kerrigan, Claire Carleton, Louis Jean Heydt

Native Son

Classic Pictures—The Race Issue

The problems of the Negro in American society have provided the theme for a long cycle of Hollywood films in the recent past. Some have found critical acclaim, but few have left any important mark on the box office.

"Native Son," adapted from Richard Wright's book and play of the same title, in many ways follows the established pattern. It is a depressing, negative story set against the sordid, poverty-ridden background of the Negro slum area on Chicago's "South Side." Its content appears to convey the message that all white men are bad and out to beat down the Negro and this gloomy outlook is unrelieved to the very end.

Wright himself has the lead part of Bigger Thomas, a Negro youth in revolt against the society that doesn't permit him to escape from his surroundings. The film follows the original story closely, but introduces some new characters, one of them a Communist labor leader who gains the sympathy of Thomas. Wright's performance lacks depth and conviction and the same holds true for most members of the cast of the picture, which was shot in Argentina and Chicago. Exhibitors should know that there is not a hint of any intimate relations between the white girl, Jean Wallace, and Wright in the film. He kills her out of fear of being discovered in her room where he has brought her after she and her boy friend have gone out on a drunken spree.

James Prades produced and Pierre Chenal, who collaborated on the screenplay with Wright, directed. The photography of the slums in their squalor, where crime breeds naturally, is very good, but the long close in the end again is unrealistic. Gloria Madison plays Wright's negro girl friend, but fails to convince. Some may also find her costumes objectionable and, in at least one scene, the director accentuates her low-cut gown. Most of the cast is Negro, with the best performance turned in by

Thomas' mother whose name does not appear on the credit sheet.

On the whole, this is hardly a story to foster better relations between the races, and its bitter overtones make it questionable for Negro houses, too.

Seen at a New York screening room. *Reviewer's Rating: Good.*—FRED HIRT.

Release date, June 18, 1951. Running time 95 minutes. Adult audience classification.

Mary Dalton.....Jean Wallace
Bigger Thomas.....Richard Wright
Mr. Dalton.....Nicholas Joy
Bessie Mears.....Gloria Madison
Charles Cane, George Rigaud, George Green, Willa Pearl Carline, Jean Michael, Don Dean, Ned Campbell, Ruth Roberts, George Nathanson, George Ross, Lewis MacKenzie, Cecile Lazard.

Interrupted Journey

Lopert Films—British Thriller

With Richard Greene and Valerie Hobson as the stars, this is a better-than-usual British picture with unquestionable appeal to American audiences. Imaginatively directed and excellently acted, "Interrupted Journey" departs somewhat from the usual British film pattern. A surprise twist at the end lacks credibility but serves to give the picture added punch and excitement.

Daniel Birt directed and Anthony Havelock-Allan produced this Valiant Films offering which tells its weird story with much skill. Greene, who is not unknown to the American public, comes through with a very fine performance that makes up for weak points.

It's an old story and the aim obviously was to create suspense and tension rather than a consistent and credible tale. Miss Hobson is good in a difficult part and Tom Walls does himself proud as the kindly railroad inspector suspecting murder. Greene is about to leave his wife and go off with pretty Susan Wilding, the wife of his publisher, played by Christine Norden. Nervous, he suspects that they are being shadowed. In the train he believes himself cornered and as they pass his house, he pulls the emergency cord and jumps off.

Minutes later, an express rams into the train and Susan, her husband and the detective are believed killed. Walls establishes that Greene was on the train but lays off when he learns that a mixup in the signals would have caused the accident anyway. Then the jealous husband turns up and police come to arrest Greene on the charge that he shot Susan before leaving the train.

In the end, Greene catches up with Wilding and is shot, but it turns out that most of his adventure was but a figment of his imagination. There really is no train crash and, realizing he is making a mistake, Greene leaves Susan and, actually pulling the emergency cord, returns home.

Seen at the Paris theatre in New York, where an afternoon audience reacted somewhat lethargically. *Reviewer's Rating: Good.*—F.H.

Release date, May 28, 1951. Running time, 80 minutes. PCA No. 14513. General audience classification.
Carol North.....Valerie Hobson
John North.....Richard Greene
Susan Wilding.....Christine Norden
Mr. Clayton.....Tom Walls

Ghost Chasers

Monogram—Rough House Frolic

"Ghost Chasers" is a misnomer for this good-natured bit of nonsense which Jan Grippio produced for Monogram. Actually, the ghost of the title, Lloyd Corrigan, is allied with the madcap Bowery Boys in exposing a syndicate of spiritualists. The ghost, like most cinematic spirits, is a gentle, playful fellow with a sly sense of humor. Much of the confusion and comedy stems from the fact that only Huntz Hall and the audience can see Corrigan. If there is any message in this rough house frolic, it is to be kind to ghosts and don't patronize spiritualists, unless you are positive they are honest.

Setting themselves up as a sort of better business bureau of the Bowery, the boys,—Hall, Leo Gorcey, Billy Benedict, et al—invade the

spiritualists' headquarters. They are hypnotized, almost drowned and shot at, before, with the aid of the friendly ghost—a pilgrim whose Elizabethan diction contrasts sharply with the lads fractured English—they escape and turn the charlatans over to the police.

The film is full of comic types: Bernard Gorcey, a shopkeeper who is not on speaking terms with the King's English; Jan Kayne, a waitress with a spiced tongue; Jack Eagen, a timid private eye, and of course, the raucous, zany boys from the Bowery.

William Beaudine directed with a sure comedy sense and gets the maximum in laughs from the screenplay by Charles K. Marion.

Reviewed at the New York theatre, when an afternoon audience entered into the spirit of the fun. *Reviewer's Rating: Good.*—T.C.

Release date, April 29, 1951. Running time, 69 minutes. PCA No. 15141. General audience classification.

Slip.....Leo Gorcey
Sach.....Huntz Hall
Jan Kayne, Bernard Gorcey, Lloyd Corrigan, Billy Benedict, David Gorcey, Buddy Gorman, Philip Van Zandt, Lois Bliss, Hal Gerard, Marshall Bradford, Argentina Brunetti, Robert Coogan, Doris Kemper, Belle Mitchell

Silver Canyon

Columbia—Civil War Autry

It was inevitable that Gene Autry, too, should turn to the Civil War as a peg for one of his pictures, and the result is an all-round satisfactory Western with plenty of the type of action and singing enjoyed by the cowboy star's fans.

Nicely photographed, "Silver Canyon" is in sepia tone, and its story is easy to follow. With Armand Schaefer producing and John English directing, the yarn is laid in the latter days of the conflict between the states, with Autry a scout for the Federal Government.

Autry's main target is a renegade, who has organized a gang ostensibly to seek political justice. Actually, however, these guerrillas are nothing but thieving bandits who are looting and ravaging the countryside, and murdering anyone who crosses their path.

In an over-ambitious moment, the gang moves into a town dressed as Federal troops and when the right moment arrives, puts the torch to the buildings and escapes with money and jewels. Autry and his followers track them down, and after some good gunplay, the bandit ring is destroyed in a dynamite blast which blows up their hiding place.

Autry does his usual acceptable work. Gail Davis is the feminine lead, playing the daughter of an army officer and the sister of one of the men in the gang. The screenplay is by Gerald Geraghty from a story by Alan James.

Reviewed at the Columbia screening room in New York. *Reviewer's Rating: Good.*—C.J.L.

Release date, June, 1951. Running time, 70 minutes. PCA No. 15012. General audience classification.
Gene Autry.....Gene Autry
"Combar" Chaggett.....Pat Buttram
Dell Muddler.....Gail Davis
Wade McQuarrie.....Jim Davis
Bob Steele, Edgar Dearing, Richard Alexander

Two Gals and a Guy

UA-Weisner—Theatrical Comedy

The principal merit of this run-of-the-mine comedy about a husband and wife television team is a name cast headed by Robert Alda, who is currently enjoying considerable success on Broadway in "Guys and Dolls." James Gleason, Arnold Stang, the "Gerard" of radio and TV, and Lionel Stander, all accomplished comedians with devoted followings, are on hand to assist Alda and the lovely Janis Paige. Unhappily, the material is not up to the talent, and the cast is hard put to wring an occasional chuckle from this routine tale.

Alda and Miss Paige play the familiar theatrical couple who are so busy with their careers they have no time for normal married life. The novelty here is that the couple in question are not vaudevillians, screen stars or Broadway actors. They are TV comedians with substantial Nielsen ratings. Miss Paige wants to quit the act to raise children—her own or adopted. Alda prefers to postpone the rearing

of offspring. Therein lies the story. In the end, they both win; Miss Paige continues her career, but with a supporting cast of four young 'uns. Gleason, Stander and Stang appear prominently as an agent, a sponsor with a low boiling point and an indolent nephew, respectively.

The Three Suns pop in and out, rendering four numbers in the course of the proceedings. Alda joins in the chorus of one.

John W. Arent produced under executive producer Irving Weisner. Alfred E. Green directed from a screenplay by Searle Kramer. Director of photography Gerald Hirschfeld deserves a bow for the picture's funniest bit, some trick photography which faithfully recreates distortions that are apparently indigenous to the average television set.

Reviewed at the United Artists screening room in New York. Reviewer's Rating: Fair.—T.C.

Release date, June 29, 1951. Running time, 70 minutes. PCA No. 15159. General audience classification. Deke Oliver.....Robert Alda
Della Oliver.....Janis Paige
Sylvia La Tour }
Max Howard }James Gleason
Lionel Stander, Arnold Stang, Linda Preston, Rock Rogers, Morris Lieb, Cecil Cleavelly, Myrtle Ferguson, Rhea Scott, Ray Morgan, Lupe Gramica, Patti Crowe

Outlaws of Texas

Monogram—Wilson Western

Whip Wilson, a cowboy who uses a bull whip as well as his fists and guns in his frequent encounters with the outlaws of the old West, is the star of this Vincent M. Fennelly Monogram production. The story and action are routine, but the audience that dotes on this type of fare will find in "Outlaws of Texas" a satisfactory quota of excitement.

A bit of novelty is injected by the presentation of two of the outlaws—Phyllis Coates and Tom Farrell—as sympathetic characters who really want to be good, but, somehow, drifted into a life of crime.

Even though they have good hearts, Miss Coates and Farrell accompany the other members of the gang, hardened criminals, to jail in the end, after Wilson and his sidekick, Andy Clyde, bring them to justice. Clyde, as an eternally hungry cowboy of the "Pop" variety, provides the picture's laughs. He and Wilson join the gang, a very successful organization of

bank robbers, headed by Miss Coates. It is a simple matter after that for Wilson, a U. S. marshal, to arrest the outlaws.

Thomas Carr directed from an original screenplay by Dan Ullman.

Reviewed at the New York theatre, where audience reaction was imperceptible. Reviewer's Rating: Fair.—T.C.

Release date, December 10, 1950. Running time, 56 minutes. PCA No. 14821. General audience classification. Tom.....Whip Wilson
Hungry.....Andy Clyde
Phyllis Coates, Terry Frost, Tom Farrell, Zon Murray, George DeNormand, Steve Carr, Stanley Price

Secrets of Monte Carlo

Republic—Riviera Robbery

Glamorous Monte Carlo, playground of the international set, and Hong Kong, city of intrigue, are the locales of this routine tale of a multi-million dollar jewel theft. Unhappily, "Secrets of Monte Carlo" has little of the glitter and mystery suggested by its settings. Although ably acted by a competent, but comparatively unknown cast, the picture is hampered by an obvious story that unfolds in a desultory manner.

The original screenplay by John K. Butler opens on the Riviera where an Eastern potentate and his American bride are robbed of a king's ransom in jewels by a quartet of cosmopolitan thieves. The gang escapes to Hong Kong, followed by Robin Hughes, British insurance investigator, and his sister, Lois Hall. Also on the scene in Hong Kong is Warren Douglas, American business man who unwittingly became involved with the gang's female member, stylish June Vincent, in Monte Carlo. The action comes to a rather quick conclusion in Hong Kong. The gang is already riddled with dissension by the time Douglas, Miss Hall and Hughes take the thieves in hand and recover the stolen jewels.

Miss Hall and Douglas, playing a pleasant, not too bright fire-cracker entrepreneur, provide the romantic interest. Stephan Bekassy and June Vincent make interesting, if not terrifying, heavies.

William Lackey was associate producer. George Blair directed.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Fair.—T.C.

Release date, June 20, 1951. Running time, 60 minutes. PCA No. 15236. General audience classification. Bill Whitfield.....Warren Douglas
Susan Reeves.....Lois Hall
June Vincent, Stephen Bekassy, Robin Hughes, Otto Waldin, Charles LaTorre, Philip Ahn, Isabel Randolph, Charles Lung, Sue Casey, George Renaventi, Bruce Lester, George Davis, Howard Chuman

Father Takes the Air

Monogram—Latham Family Item

Producer Peter Scully's current contribution to the Latham Family series of homespun comedies fits alongside its series-mates like one building-brick alongside another. It is another incident in the congenially violent rivalry between Raymond Walburn and Walter Catlett, both of whom turn out to have been airplane pilots in the first World War. They renew their aerial rivalry as of now, at considerable peril to mere groundlings in the vicinity, and wind up their competition in the usual stand-off after humorous complications. Barbara Brown as Mrs. Latham, M'liss McClure as the daughter, Gary Gray as the son and Florence Bates as the aggressive neighbor go along amiably with the comics.

The screenplay by D. D. Beauchamp, directed in straightforward fashion by Frank McDonald, opens with Latham's daughter taking temporary charge of a small flying school, which whets Walburn's appetite to resume a flying career dormant since 1918 and Catlett to do the same. Catlett and Walburn make a bet as to who will make the first solo flight, and when Walburn wins, Catlett uses his mayoral influence to get Walburn arrested and fined the amount of the wager. Later they contract to fly a passenger to Las Vegas, but forget to refuel the plane, landing it in an open field and being surrounded by police who inform them that their passenger is a much-wanted criminal. They pretend to have known this all along, and the publicity assures Mayor Catlett of reelection.

Previewed at the studio. Reviewer's Rating: Average.—W.R.W.

Release date, June, 1951. Running time, 61 minutes. PCA No. 15285. General audience classification. Henry Latham.....Raymond Walburn
Mayor Colton.....Walter Catlett
Gary Gray, Florence Bates, Barbara Brown, M'liss McClure, James Brown, George Nixson, Carl Mulettaire, Tom Dugan, Billy Bleicher, Maxine Simon, Don Hicks, Valerie

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 903-904, issue of June 16, 1951.

Feature Product by Company starts on page 893, issue of June 16, 1951.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS			
				Issue	Page	Nat'l Groups	L. of D.	Herald Review	
ABBOTT & COSTELLO Meet the Invisible Man (116)	Univ.	Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759	AYC	A-2	Very Good
Abilene Trail (4946)	Mono.	Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S) 643	AYC		
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono.	Spring Byington-Brett King	May 20, '51	60m	June 23	905			Very Good
Ace in the Hole (5023)	Para.	Kirk Douglas-Jen Sterling	July 4, '51	112m	May 12	845	A	A-2	Excellent
Across the Wide Missouri (color)	MGM	Clark Gable-Ricardo Montalban	Not Set	81m	Apr. 7	(S) 794			
Air Cadet (115)	Univ.	Stephen McNally-Gail Russell	Mar., '51	94m	Feb. 17	713	AYC	A-2	Good
Al Jennings of Oklahoma (color) (327)	Col.	Dan Duryea-Gale Storm	Mar., '51	79m	Jan. 13	662	AY	A-2	Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S)=synopsis	Page		L. of D.		
All About Eve (030)*	20th-Fox	Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	AY	B	Excellent
Along the Great Divide (025)	WB	Kirk Douglas-Virginia Mayo	June 2, '51	88m	May 5	825	A	A-1	Very Good
American Guerrilla in the Philippines (color) (032)*	20th-Fox	Tyrone Power-Micheline Prelle	Dec., '50	105m	Nov. 18	571	AYC	A-2	Good
American in Paris, An (color)	MGM	Gene Kelly-Leslie Caron	Aug. 31, '51		June 2	(S)870			
Another Shore	Pentagon	Robert Beatty-Moira Lister	Feb. 10, '51	77m	Feb. 17	713		A-2	Good
Apache Drums (123)	Univ.	Stephen McNally-Coleen Gray	June, '51	75m	Apr. 21	810	AYC	A-1	Good
Appointment With Danger (formerly United States Mail) (5019)	Para.	Alan Ladd-Phyllis Calvert	May, '51	89m	Apr. 21	809	AY	A-2	Good
As Young As You Feel (for. Will You Love Me in December (120)	20th-Fox	Jean Peters-David Wayne	June, '51	77m	June 9	878	AY	A-2	Very Good
At War with the Army* (5014)	Para.	Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2	Good
BADMAN'S Gold	UA	Johnny Carpenter-Alyn Lockwood	Apr. 3, '51				AY	A-1	
Bandit Queen (5011)	Lippert	Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599	A	A-2	
Bedtime for Bonzo (112)	Univ.	Ronald Reagan-Diane Lynn	Feb., '51	83m	Jan. 20	669	AYC	A-1	Very Good
Behind the Law (formerly The Thin Knife)	MGM	Walter Pidgeon-Ann Harding	Not Set						
Belle Le Grand (5006)	Rep.	Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742	AY	A-2	Good
Best of the Badmen (color) (176)	RKO	Robert Ryan-Claire Trevor	June 16, '51	84m	June 2	869	A	B	Good
Bird of Paradise (color) (109)	20th-Fox	Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757		B	Good
Black Angel	Realart	Broderick Crawford-D. Duryea (reissue)	Jan. 1, '51	80m	Aug. 10, '46	3137			Good
Blazing Bullets (5142)									
(formerly Gold Bullets)	Mono.	Johnny Mack Brown	May 6, '51	51m	May 12	(S)846		A-1	
Blazing Sun, The (246)	Col.	Gene Autry-Lynne Roberts	Nov., '50	70m	Nov. 4	554	AYC	A-1	Fair
Blue Blood (4904) (color)	Mono.	Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	669	AYC	A-1	Very Good
Blue Lamp, The (Brit.)	UA	Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	332	AYC	A-2	Fair
Blues Busters (formerly Bowery Thrush) (4916)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m	Dec. 30	(S)644	AY	A-2	
Border Outlaws	UA	Spade Cooley-Maria Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2	Fair
Born Yesterday (344)*	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B	Excellent
Bowery Battalion (5111)	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714		A-2	Fair
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1	Very Good
Brave Bulls, The (321)	Col.	Mal Ferrar-Miraslava	May, '51	108m	Apr. 21	809	AY	A-2	Excellent
Breakthrough (010)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30	642	AYC	A-1	Good
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2	Very Good
CAIRO Road	UA	Eric Portman	July 6, '51						
California Passage (5005)	Rep.	Forrest Tucker-Adela Mara	Dec. 15, '50	90m	Dec. 23	633		A-1	Good
Call Me Mister (color) (104)*	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B	Very Good
Call of the Klondike (4920)									
(formerly Fangs of the North)	Mono.	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S)654	AYC	A-1	
Calling Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Aug. 17, '51	79m	May 26	(S)863			
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51	54m	May 12	(S)846		A-1	
Captain Horatio Hornblower (color) (030)	WB	Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886			Very Good
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S)870			
Cause for Alarm (118)	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good
Cavalry Scout (color) (5101)	Mono.	Rod Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2	Very Good
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2	Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	497		A-2	Very Good
China Corsair	Col.	Jon Hall-Liza Farrow	June, '51	67m	June 9	878			Good
Circle of Danger (formerly White Heather)	UA	Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1	Good
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)644		A-2	
Comin' Round the Mountain (127)	Univ.	Bud Abbott-Lou Costello	July, '51	77m	June 16	887		A-2	Good
Company She Keeps, The (formerly The Wall Outside) (109)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2	Good
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1	Average
Crackdown	RKO	Bill Williams-Carla Balenda	Not Set		Jan. 6	(S)654			
Criminals of the Underworld	Realart	Richard Dix-Lon Chaney (Reissue)	May 1, '51	51m				B	Good
Cry Danger (115)	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706		A-2	Good
Cuban Fireball (5007)	Rep.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784		A-2	Good
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2	Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Danger Zone (5017)	Lippert	Richard Travis-Pamela Blake	Apr. 20, '51	60m				B	
Dark Highway (formerly Mad With Much Heart)	RKO	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S)554		A-2	Good
Dear Brut (5021)	Para.	Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2	Good
Deported (103)	Univ.	Maria Toren-Jeff Chandler	Nov., '50	88 1/2m	Oct. 21	537	AY	A-2	Good
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-1	Very Good
Dodge City (017)	WB	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406			
Double Crossbones (color) (119)	Univ.	Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC		Good
Double Deal (112)	RKO	Maria Windsor-Richard Denning	Dec., '50	65m	Dec. 30	641	A	A-2	Fair
EMERGENCY Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B	Good
Emperor's Nightingale, The (color)	Rembrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good
Excuse My Dust (color) (133)	MGM	Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-1	Very Good
Experiment Alcatraz (107)	RKO	John Howard-Jean Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2	Fair
FABIOLA	UA	Michèle Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2	Very Good
Fat Man, The (120)	Univ.	J. Scott Smart-Julia London	May, '51	77m	Apr. 7	794	AY	A-2	Very Good
Father Takes the Air (5126)	Mono.	Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907			Average
Father's Little Dividend (124)*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent
Father's Wild Game (5125)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)643			

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Fighting Caravans	Favorite	Gary Cooper-Lily Damita	(reissue) Dec., '50	86m	Jan. 17, '51	59		
Fighting Coast Guard (5010)	Rep.	Brian Donlevy-Ella Raines	June 1, '51	86m	May 5	827	AY	A-1 Good
Fighting the Sullivans, The (formerly The Sullivans)	Realart	Anne Baxter-Thomas Mitchell	(reissue) Feb. 1, '51	111m	Feb. 5, '44	1741		Excellent
Fighting the Racketeers	Realart	Ed Sullivan-Barton MacLane	(reissue) May 1, '51	58m				
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Feb. 23, '51	55m	Apr. 14	802	AY	A-2 Fair
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801	A	A-2 Very Good
Five	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802	A	A-2 Good
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Ferraday	Apr., '51	68m	Mar. 10	751	AYC	A-2 Fair
Flying Missile, The (335)	Col.	Glenn Ford-Vivica Lindfors	Jan., '51	92m	Jan. 6	653	AYC	A-1 Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B Very Good
Footlight Varieties (116)	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766		B Good
For Heaven's Sake* (033)	20th-Fox	Clifton Webb-Jean Bennett	Dec., '50	92m	Dec. 2	597	A	B Good
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766		Good
Fort Worth (color) (028)	WB	Randolph Scott-David Brian	July 14, '51	80m	May 12	845		Very Good
Four in a Jeep	UA	Vivica Lindfors-Ralph Meeker	Aug. 24, '51	97m	June 9	878		A-2 Good
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 3, '51	741	A	A-2 Excellent
Francis Goes to the Races (125)	Univ.	Donald O'Connor-Piper Laurie	July, '51	88m	May 26	863	AYC	A-1 Excellent
Frenchie (color) (108)	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-1 Good
Frogmen, The (122)	20th-Fox	Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1 Very Good
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607		Fair
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722	AY	A-1 Average
GAMBLING House (formerly Mike Fury) (110)								
Gasoline Alley (301)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B Fair
Gene Autry and the Mounties (351)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1 Average
Ghost Chasers (5112)	Col.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1 Fair
Glass Menagerie, The (007)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51	69m	June 23	906		Good
Go for Broke (129)	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AYC	A-2 Very Good
Golden Salamander, The (Brit.)	MGM	Van Johnson-Werner Anderson	May 25, '51	92m	Mar. 31	783	AYC	A-1 Excellent
Goodbye, My Fancy (024)	WB	Anouk-Trevor Howard	Dec., '50	96m	Mar. 31	783	A	A-1 Very Good
Great Caruso, The (color) (127)*	MGM	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	AY	A-2 Very Good
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Col.	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810	AY	A-1 Excellent
Great Missouri Raid, The (5013) (color)	Para.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1 Good
Groom Wore Spurs, The (114)	Univ.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B Excellent
Grounds for Marriage (114)	MGM	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY	Good
Gun Play (120)	RKO	Van Johnson-Kathryn Grayson	Jan. 26, '51	89m	Dec. 16	614		B Fair
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Tim Holt-Joan Dixon	May, '51	61m	Apr. 28	818	AY	A-1 Fair
Gypsy Fury (formerly Wind Is My Lover) (Swed.) (5192)	20th-Fox	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B Good
HALF Angel (color) (116)	Mono.	Vivica Lindfors-Christopher Kent	Mar. 18, '51	63m	July 9	(S)406	A	B
Halls of Montezuma (color) (103)*	20th-Fox	Loretta Young-Joseph Cotton	May, '51	80m	Apr. 14	802	AY	A-2 Good
Hamlet (Brit.) (Spec.)* (101)	20th-Fox	Richard Widmark-Walter Palance	Jan., '51	113m	Dec. 16	613	AYC	A-2 Superior
Happy Go Lovely (color)	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, '48	(17)	AY	A-2
Hard, Fast and Beautiful (formerly Mother of a Champion) (119)	RKO	David Niven-Vera-Ellen	Not Set	88m	June 16	886		Very Good
Harlem Globetrotters, The	Col.	Claire Trevor-Robert Clarke	June 9, '51	76m	May 26	861		Very Good
Harriet Craig (323)	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S)722	AY	
Harvey (107)*	Univ.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2 Very Good
He Ran All the Way	UA	James Stewart-Josephine Hull	Jan., '51	104m	Oct. 21	538	AYC	A-2 Excellent
Heart of the Rockies (5042)	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B Excellent
Her First Romance	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784		A-1 Good
He's a Cockeyed Wonder (340)	Col.	Margaret O'Brien-Allan Martin, Jr.	May, '51	73m	May 5	826	A	A-1 Good
Highway 301 (012)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	A-2 Good
Highwayman, The (AA-20)	WB	Steve Cochran-Virginia Gray	Jan. 13, '51	83m	Dec. 2	598	A	B Good
Hills of Ireland (color)	AA	Wanda Hendrix-Charles Coburn	Aug. 5, '51					
His Kind of Woman	WorldTravel	Documentary Travelogue	May 21, '51	60m	June 2	870		A-1 Very Good
Hollywood Story (124)	RKO	Robert Mitchum-Jane Russell	July 25, '51	77m	Oct. 28	(S)546		
Home Town Story, The (formerly Headline Story) (128)	Univ.	Richard Conte, Julia Adams	June, '51	77m	May 19	853	AY	A-2 Good
Hoodlum, The	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	61m	May 5	826	AY	A-2 Good
Horsie (formerly Queen for a Day)	UA	Lawrence Tierney	June 15, '51					
Hot Rod (4918)	UA	Phyllis Avery-Darren McGavin	Apr. 13, '51	107m	Mar. 24	766	AY	A-2 Good
House of Dracula	Mono.	James Lydon-Gloria Winters	Oct. 22, '50	61m	Dec. 16	615	AY	A-1 Average
House of Frankenstein	Realart	Lon Chaney-J. Carradine	(reissue) Oct. 1, '50	67m	Dec. 8, '45	2746		Average
House on Telegraph Hill (117)	Realart	Boris Karloff-Lon Chaney	(reissue) Oct. 1, '50	71m	Dec. 23, '44	2237		Excellent
Hunt the Man Down (111)	20th-Fox	Richard Basehart-Valentina Cortese	June, '51	93m	Mar. 10	749	A	B Good
I CAN Get It for You Wholesale (111)	RKO	Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641		A-2 Fair
I Was a Communist for the F.B.I.*	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	AY	A-2 Very Good
I Was an American Spy (AA-19) (023)	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-1 Excellent
I'd Climb the Highest Mountain (color) (105)	WB	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784	AY	A-2 Average
In Old Amarillo (5043)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2 Good
Inside Straight (123)	Rep.	Roy Rogers-Penny Edwards	May, '51	67m	May 26	862	AYC	A-1 Good
Inside the Walls of Folsom Prison (026)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	B Very Good
Insurance Investigator (5026)	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	B Fair
Interrupted Journey (British)	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784		Good
It's Hard to Be Good	Lopert	Nolan Hobson-Richard Greene	May 28, '51	80m	June 23	906		Good
JACKPOT, The (031)	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		A-2 Fair
Jet Pilot (color)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	A-2 Excellent
Jim Thorpe-All American	RKO	John Wayne-Janet Leigh	Not Set					
Joan of Arc (color) (165)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885		Excellent
	RKO	Ingrid Bergman-Jose Ferrer	Nov., '50	118m	Oct. 30	4366	AY	A-1 Superior

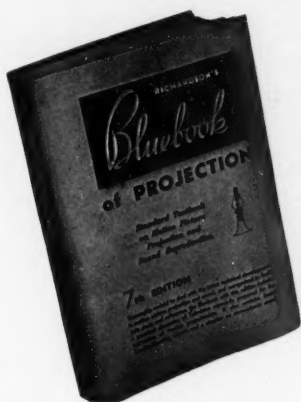
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis Page		Not'l Groups	RATINGS L. of D. Herald Review	
Joe Palooka in the Squared Circle (5117)	Mono. RKO	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m	Apr. 7	(S) 794		
Jungle Headhunters (color)		Amazon Expedition	June, '51	66m	May 12	846	AY	A-2 Good
KANGAROO Kid	UA	Jock O'Mahoney-Veda Borg	Oct. 22, '50	73m	Dec. 30	(S) 642	AYC	A-1
Kansas Raiders (color) (104)	Univ.	Audie Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B Good
Katie Did It (122)	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802	AY	A-2 Average
Kentucky Jubilee (5007)	Lippert	Jerry Colonna-Jean Porter	May 18, '51	75m				A-2
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 26	205	AYC or AY	A-2 Good
Killer That Stalked New York (338) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	A-2 Good
Kim (color) (115)*	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	113m	Dec. 9	605	AYC	A-1
Kind Lady (134)	MGM	Ethel Barrymore-Maurice Evans	June 29, '51	78m	June 23	905		Very Good
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634	AYC	Fair
King Solomon's Mines (color) (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1 Excellent
Kon-Tiki (173)	RKO	Adventure-Documentary	Apr., '51	73m	Mar. 24	765	AYC	A-1 Good
Korea Patrol	UA	Richard Emory-Teri Duna	Jan. 15, '51	57m	Jan., '51	654	AY	A-2 Average
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Not Set	93m	Apr. 14	(S) 803		
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1 Excellent
Last Outpost, The (color) (formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	89m	Apr. 14	802	AY	A-1 Good
Law and the Lady, The (formerly The Law and Lady Lovely) (136)	MGM	Greer Garson-Michael Wilding	July 20, '51	105m				
Law of the Badlands (113)	RKO	Tim Holt-Joan Dixon	Not Set	60m	Dec. 30	642		Good
Lemon Drop Kid The (5018)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '51	91m	Mar. 17	758	AY	B Excellent
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov. 23, '50	112m	Aug. 19	442	AYC	A-2 Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20, '40	30		
Lightning Guns (361)	Col.	Charles Starrett-Smiley Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1 Fair
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	AY	A-2 Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51	75m	Apr. 21	(S) 811		
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges	June 18, '51	85m	June 2	869	AY	A-2 Very Good
Long Dark Hall, The	UA	Rex Harrison-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	AY	A-2 Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	May 26	862	A	A-2 Good
Lucky Nick Cain (formerly High Steaks) (108)	20th-Fox	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706	AY	A-2 Good
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757	AY	A-2 Very Good
M	Col.	David Wayne-Howard Da Silva	Mar., '51	88m	Mar. 3	741	A	B Very Good
Ma and Pa Kettle Back on the Farm (117)	Univ.	Marjorie Main-Percy Kilbride	Apr., '51	81m	Mar. 24	765		Very Good
Macbeth (5003)	Rep.	Orson Welles-Jeanette Nolan	Oct. 20, '50	85m	Oct. 16, '48	4350	AY	Good
Macao	RKO	Robert Mitchum-Jane Russell	Not Set		June 2	(S) 870		
Mad Wednesday (166)	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	545	AYC	A-2 Good
Magnet, The (181)	Univ.	Stephen Murray-Kay Walsh	Feb., '51	78m	Mar. 10	750	AYC	A-1 Fair
Magnificent Yankee, The (116)	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	88m	Nov. 18	569	AYC	A-2 Good
Man from Planet X, The	UA	Robert Clark-Margaret Field	Apr. 27, '51	70m	Mar. 17	758	AY	A-1 Good
Man from Sonora (5141)	Mono.	Johnny "Mac" Brown	Mar. 11, '51	54m	May 12	(S) 846		A-1
Man With My Face, The	UA	Barry Nelson-Carole Matthews	June 8, '51	75m	May 19	853	A	B Very Good
Man Who Cheated Himself (102)	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2 Good
Mask of the Dragon (5013)	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51	55m				A-2
Mating Season, The (5016)	Para.	Thelma Ritter-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B Excellent
Million Dollar Pursuit (5028)	Rep.	Penny Edwards-Steve Flagg	May 30, '51	60m	June 2	869	A	A-2 Fair
Miniver Story, The (106)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	AY	B Good
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766		A-2 Fair
Missourians, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		A-1 Good
Mister 880 (024)*	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1 Excellent
Mr. Imperium (color) (131)	MGM	Lana Turner-Ezio Pinza	Sept., '51	87m	May 12	845	AYC	A-2 Fair
Mr. Music (5007)*	Para.	Big Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2 Excellent
Mr. Universe	UA	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1 Good
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B Good
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field-R. Clarke	Oct. 15, '50	66m	Apr. 8	254	A	A-2 Average
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1 Very Good
Mudlark, The (101)	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1 Good
Murder Without Crime	Stratford	Dennis Price-Joan Dowling	May 25, '51	80m				B
My Forbidden Past (114)*	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51	81m	Mar. 31	784	A	B Good
My Outlaw Brother (formerly My Brother, the Outlaw)	UA	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706		Fair
My True Story	Col.	Helen Walker-Willard Parker	Mar., '51	67m	Mar. 10	750		Good
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m				
Mystery Submarine (106)	Univ.	Macdonald Carey-Marta Toren	Dec., '50	78m	Nov. 25	590	AYC	A-1 Good
NATIVE Son	Classic	Jean Wallace-Richard Wright	June 18, '51	95m	June 23	906		Good
Naughty Alette (Brit.)	UA	Mai Zetterling-Hugh Williams	Mar. 9, '51	86m	May 19	853		B Good
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Mar. 4, '51	61m	Feb. 24	721	AYC	A Very Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51	58m	Apr. 28	(S) 818		
Never a Dull Moment (formerly Come Share My Love) (106)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1 Very Good
New Mexico	UA	Law Ayres-Marilyn Maxwell	May 18, '51	76m	Dec. 30	(S) 644	AYC	A-2
Next Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27, '50	83m	June 10	329		Very Good
Night Into Morning (formerly The People We Love) (130)	MGM	Ray Milland-John Hodiak	June 8, '51	86m	May 19	853	A	A-2 Good
Night Riders of Montana (5059)	Rep.	Allan "Rocky" Lane	Feb. 28, '51	60m	Apr. 7	794		A Average
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Aug., '51		June 2	(S) 870		
No Orchids for Miss Blandish	Rencow	Jack LaRue-Linda McDermott	Feb., '51	92m	Mar. 3	742		C Poor
No Questions Asked (132)	MGM	Arlene Dahl-Barry Sullivan	June 15, '51	81m	June 16	887	A	B Good
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		B Excellent
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1 Good

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				Issue	Page		L. of D.	Herald Review	
ODETTE	UA	Anna Neagle-Trevor Howard	May 15, '51	105m	Jan. 6	653	A	A-2	Very Good
Of Men and Music	20th-Fox	Concert Package	Mar., '51	85m	Nov. 25	590	AYC	A-1	Very Good
Oh! Susanna (color)									
(formerly The Goldentide) (5008)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758		A-2	Good
Oliver Twist (Brit.) (828)	UA	Robert Newton-Alec Guinness	Apr. 27, '51	105m	May 5	825		A-2	Excellent
On the Riviera (color) (115)	20th-Fox	Danny Kaye-Gene Tierney	May, '51	90m	Apr. 28	818	AYC	B	Excellent
One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634			Average
Only the Valiant (022)	WB	Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	A-2	Good
Operation Disaster (113)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661		B	Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	109m	Jan. 13	661	AYC	B	Very Good
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A		Average
Outlaw Gold (formerly									
Massacre Valley) (4954)	Mono.	Johnny Mack Brown-V. Harrick	Nov. 26, '50	51m	May 12	(S)846			
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	56m	June 23	907			Fair
PAGAN Love Song (color) (112)*	MGM	Esther Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		A-2	Very Good
Painted Hills (color) (125)	MGM	Lassie-Bruce Cowling-Cary Grey	May 4, '51	69m	Mar. 24	765	AYC	A-1	Good
Pandora and the Flying Dutchman (C)	MGM	James Mason-Ava Gardner	Not Set	123m	Apr. 14	(S)803	A	B	
Paper Gallows (Brit.)	UA	Rona Anderson-John Bentley	Nov., '50	69m	Nov. 11	561	A	A-2	Fair
Pardon My French		Merle Oberon-Paul Henreid	July 27, '51	81m					
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July, '51	80m	May 26	861	AY	A-2	Very Good
Payment on Demand (formerly									
Story of a Divorce (171)*	RKO	Bettar Davis-Barry Sullivan	Feb., '51	90m	Feb. 24	722	A	B	Excellent
Peking Express (5024)	Para.	Joseph Cotten, Corinne Calvet	Aug., '51	90m	June 23	905			Good
Pier 23 (5018)	Lippert	Hugh Beaumont-Richard Travis	May 11, '51	57m	May 19	854		B	Good
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct., '50	75m	Oct. 21	537	A	B	Good
Place in the Sun, A (5102)	Para.	M. Cliff-E. Taylor-S. Winters	Aug., '51	122m	Sept. 9	(S)479			
Portrait of Clare (Brit.)	Stratford	Richard Todd-Margaret Johnson	May 18, '51	94m					
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690	AYC	A-1	Fair
Prehistoric Women (color)	UA	Laurette Luez-Allan Nixon	Nov. 1, '50	74m	Jan. 6	654		B	Poor
Prelude to Fame (180)	Univ.	Guy Rolfe-Kathleen Byron	Nov., '50	78m	Nov. 18	570	AYC	A-2	Good
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair
Prince Who Was a Thief, The									
(color) (126)	Univ.	Tony Curtis-Piper Laurie	July, '51	88m	June 9	879		A-2	Good
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817	A	B	Good
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov., '50	69m	Nov. 18	570	AYC	A-1	Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr., '51	85m	Mar. 3	742	AY	B	Good
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26, '50	55m	Nov. 4	554	AYC	A-1	Good
Raton Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	B	Good
Rawhide (113)	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-1	Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	Not Set	81m	Apr. 7	(S)794	A		
Red Shoes, The (Brit.) (color) (Spec.)	UA	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614	AY	A-2	Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(S)539		A-1	
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	606	AY	A-2	Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706		A-2	Good
Rich, Young and Pretty (color)	MGM	Jane Powell-Wendell Corey	Aug. 3, '51	56m	June 2	(S)870			
Ridin' the Outlaw Trail	Col.	Charles Starrett-Smiley Burnette	Feb., '51	90m	Feb. 17	714		A-1	Good
Right Cross (104)	MGM	Jane Allison-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1	Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	562	AYC	A-1	Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov., '50	67m	Dec. 9	606	AYC	A-1	Good
River Gang	Realtar	Gloria Jean-John Qualen (reissue)	Oct. 15, '50	64m	Sept. 15, '45	2645			Fair
Roaring City (5016)	Lippert	Hugh Beaumont-Richard Travis	May 4, '51	60m				B	
Rocky Mountain (008)	WB	Erol Flynn-Patrice Wymore	Nov. 11, '50	83m	May 6	286	AYC	A-1	Very Good
Rogue River (color)	UA	Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B	Fair
Rough Riders of Durango (5058)	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706		A-1	Fair
Royal Wedding (color) (121)*	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2	Excellent
Rustlers on Horseback (4968)	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570	AYC	A-1	Good
SADDLE Legion (117)	RKO	Tim Holt-Dorothy Malone	Apr., '51	61m	May 5	826	AY		Good
St. Benny the Dip	UA	Dick Haymes-Nina Foch	June 22, '51	80m					
Salerno Beachhead (formerly									
Walk in the Sun)	Realtar	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733			Excellent
Samson and Delilah (color)* (5019)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	87	AYC or AY	A-2	Excellent
Santa Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr., '51	89m	Apr. 28	817	AYC	A-1	Good
Saturday's Hero (for. The Hero) (318)	Col.	John Derek-Donna Reed	Not Set		June 2	(S)870			
Scarf, The	UA	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A		Good
Sealed Cargo (118)	RKO	Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817	AY	A-1	Very Good
Second Chance	PFC	Ruth Warrick-John Hubbard	Not Set	70m					
Second Face, The (Brit.)	UA	Ella Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614	A	B	Average
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2	Very Good
Secret Confessions of a Model	Realtar	D. Darrioux-D. Fairbanks, Jr. (reissue)	Mar., '51	78m					
Secrets of a Sinner	Realtar	Madge Evans-John Boles (reissue)	Mar., '51	63m					
Secrets of Monte Carlo (5030)	Rep.	Warren Douglas-Lois Hall	June 20, '51	60m	June 23	907			Fair
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B	Very Good
Seven Days to Noon (Brit.)	Distinguished	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	A-2	Very Good
Short Grass (AA 18)	AA	Red Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613	A	A-2	Excellent
Show Boat (color) (135)	MGM	Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	AY	A-2	Excellent
Sierra Passage (formerly									
Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AY	B	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silver Canyon	Col.	Gene Autry-Pat Buttram	June, '51	70m	Oct. 23	906			Good
Silver City Bonanza (5051)	Rep.	Rex Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784	A		Good
Sirocco	Col.	Humphrey Bogart-Marla Toren	July, '51	98m	June 9	878		B	Good
Skipalong Rosenbloom	UA	Mazie Horenblom-Jackie Coogan	Apr. 20, '51	72m	May 26	862		A	Fair
Smuggler's Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May, '51	64m	May 5	826	AY	A-1	Good
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May, '51	75m	Apr. 14	802	AY	B	Good
Snake River Desperados (366)	Col.	Charles Starrett-Smiley Burnette	May, '51	54m	May 12	846	AYC	A-1	Fair
So Long at the Fair (Brit.)	UA	Jean Simmons-Dirk Bogarde	Mar. 29, '51	85m	Jan. 27	690	AY	A-2	Good
Soldiers Three (126)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757	AYC	A-2	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set	Oct. 21	(S)539				
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2	Excellent
Spoilers of the Plains (5041)	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	68m	Feb. 10	706	AYC	A-1	Fair
Stage to Tucson (color) (334)	Col.	Rod Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634		A	Fair
Steel Helmet, The (500b)	Lippert	Gene Evans-Steve Brodie	Feb. 2, '51	84m	Jan. 6	653	AY	A-2	Excellent
Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51	60m				A-1	
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605	A	A-2	Excellent
Strangers on a Train (027)	WB	Farley Granger-Ruth Roman	June 30, '51	101m	June 16	885	A	B	Excellent
Streetcar Named Desire, A	WB	Vivien Leigh-Marlon Brando	Not Set	125m	June 16	885			Excellent
Sugarfoot (color) (015)	WB	Randolph Scott-Adele Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2	Good
Sun Sets at Dawn, The	UA	Sally Parr-Phillip Shaw	Jan. 22, '51	71m	Nov. 4	554	A	A-2	Good
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paula Corday	Mar., '51	80m	Mar. 17	758	AY	A-1	Very Good
TAKE Care of My Little Girl (color) (119)	20th-Fox	Jeanne Crain-Jean Peters	July, '51	93m	June 16	887	AY	A-2	Very Good
Tales of Hoffmann (color)	Lopert	Moira Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent
Tangier	Realtar	Maria Montez-Robert Paige (reissue)	Jan. 1, '51	76m	Mar. 16, '46	2895			Good
Target	RKO	Charles McGraw-Marie Windsor	Not Set		Nov. 4	(S)554			
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb., '51	90m	Jan. 27	690	AYC	A-1	Good
Tarzan and the Amazons	RKO	Johnny Weissmuller-B. Joyce (reissue)	Dec. 2, '50	72m	Mar. 24, '45	2374			Fair
Tarzan and the Leopard Woman	RKO	Johnny Weissmuller-B. Joyce (reissue)	Dec. 2, '50	72m	Feb. 16, '46	2849			Average
Tarzan's Peril (172)	RKO	Lex Barker-Virginia Huston	Mar. 10, '51	79m	Mar. 24	766	AYC	A-1	Good
Teresa (137)	MGM	Pier Angeli-John Ericson	July 27, '51	105m	Mar. 10	750	AYC	A-1	Good
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	Oct. 21	537	AYC	A-1	Average
Texas Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar., '51	70m	Mar. 10	750			Good
Texas Rangers (328) (color)	Col.	George Montgomery-Gale Storm	June, '51	68m	June 9	878			Good
That's My Boy (5026)	Para.	Dean Martin-Jerry Lewis	Aug., '51	98m	June 16	886	AY		Very Good
They Were Not Divided	UA	Edward Underdown-Ralph Clanton	Feb. 8, '51	91m	May 19	854			Fair
Thing, The (174)*	RKO	Kenneth Tobey-Margaret Sheridan	Apr., '51	87m	Apr. 7	793	A	A-2	Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb., '51	85m	Jan. 27	689	A	B	Excellent
3 Desperate Men (5009)	Lippert	Preston Foster-Virginia Gray	Jan. 12, '51	69m	Jan. 20	670			Average
Three Guys Named Mike (119)*	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	90m	Feb. 10	705	AYC	A-2	Good
Three Husbands (119)	UA	Eve Arden-Howard da Silva	Nov. 17, '50	78m	Nov. 11	562	A	B	Good
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A	B	Very Good
Three Steps North	UA	Lloyd Bridges-Lea Padovani	June 15, '51	85m					Average
Thunder in God's Country (5052)	Rep.	Rex Allen-Mary Ellen Kay	Apr. 8, '51	67m	Apr. 21	810	AYC	A-1	Good
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509	AY	A-2	Very Good
To the Last Man	Favorite	Randolph Scott-Buster Crabbe (reissue)	Dec., '50	76m					
Tokyo File 212 (175)	RKO	Joseph Cotten-Valli	May, '51	84m	Apr. 21	810	AY	B	Fair
Tomahawk (color) (110)*	Univ.	Van Heflin-Yvonne De Carlo	Feb., '51	82m	Jan. 13	662	AYC	A-1	Good
Tony Draws a Horse (British)	Fine Arts	Cecil Parker-Anne Crawford	May 14, '51	90m	May 26	862	A		Very Good
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec., '50	69m	Nov. 18	571	AY	A-2	Fair
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1	Good
Trio (Brit.) (5030)	Para.	J. Hayter-N. Patrick-J. Simmons	June, '51	91m	Oct. 14	517	AY	A-2	Excellent
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2	Good
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4, '51	92m	Dec. 9	605	A	A-2	Excellent
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m	Oct. 14	517	AY	A-1	Good
Two Girls and a Guy	UA	Janis Paige-Robert Alda	June 29, '51	70m	June 23	906			Fair
Two Lost Worlds	UA	Laura Elliot-Jim Arness	Oct. 29, '50	61m	Feb. 3	697	AYC	A-1	Average
Two of a Kind	Col.	Lizabeth Scott-Edmond O'Brien	July, '51	75m	June 23	905			Good
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1	Very Good
UNDER Mexicali Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1	Good
Under the Gun (109)	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	613			Very Good
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec., '50	83m	Nov. 4	553			Good
Up Front (118)*	Univ.	David Wayne-Tom Ewell	Apr., '51	92m	Mar. 3	741	AYC	A	Very Good
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr., '51	102m	Feb. 17	713	AY	B	Excellent
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B	Average
Vengeance Valley (color) (117)*	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	82m	Feb. 3	697	AY	A-2	Very Good
Vicious Years, The (5191)	Mono.	Tommy Cook-Gar Moore	Feb. 18, '51	81m	Apr. 21	(S)811			
Virginia City (018)	WB	Errol Flynn-H. Bogart (reissue)	Mar. 17, '51	121m	Mar. 23, '40	42			
Volcano	UA	Anna Magnani-Geraldine Brooks	May 1, '51	110m	Feb. 17	(S)714	A	B	
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Nov. 4, '50	81m	Sept. 2	458	AY	A-2	Fair
Warpeth (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug., '51	95m	June 2	869	AY	A-2	Very Good
Watch the Birdie (113)	MGM	Rod Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589			Good
Wells Fargo Gunmaster (5061)	Rep.	Allan "Rocky" Lane	May 15, '51	60m	May 19	855			Good
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2	Very Good
When I Grow Up	UA	Robert Preston-Martha Scott	Apr. 20, '51	90m	Apr. 14	801	AY	A-1	Very Good
When the Redskins Rode (C) (339)	Col.	Jon Hall-Mary Castle	May, '51	78m	May 12	846	AY	A-2	Good
Where Danger Lives (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2	Good
Whirlwind	Col.	Gene Autry-Gail Davis	Apr., '51	70m	Apr. 7	793	AY	A-1	Good
Wicked City	UA	M. Montez-J. Aumont-L. Palmer	Jan. 2, '51	76m	May 26	862			Average
Woman on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct., '50	77m	Oct. 7	510	A	A-2	Good
YANK in Korea, A	Col.	Lon McCallister-William Phillips	Feb., '51	73m	Feb. 17	713	AY	A-1	Average
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr., '51	93m	Mar. 3	743	AY	A-2	Very Good

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